

Parampara



The Newsletter of
Sangeet Research Academy Calcutta

The Scientific connection

What has Science got to do with Classical Music, is a question asked by many people. Our Scientific Research Department has been doing very important work right from the inception of this Academy. Herewith, their story told in simple words.

Music expresses certain emotions of the singer and Indian Classical Music is no exception. It has always been an integral part of our life and successfully reflects our style of life and tradition. A systematic scientific investigation into the perception and production of music, requires multidisciplinary approach, involving Physics, Computer Science, Phonetics, Physiology, Psychology, Musicology to name a few. Even if one puts aside aesthetic appreciation, the task is formidable. Each of these four aspects, namely, the purity of pitch, the purity of vowel articulation, the beauty of voice and that of rhythm, opens up a vast area of study. Modern science has made an entrance in understanding these through the physiology of voice production and theory of articulation and perception. Technological developments have enabled us to analyse these areas precisely. In the area of Indian Classical Music, systematic investigation in this direction is yet to make its mark.

SRA has therefore set up a Scientific Research Department which is carrying out Research and Development activities on different aspects of Indian Classical Music, both Vocal and Instrumental, for the last 15 years, utilising the modern scientific techniques. The department concerns itself with the exploration of the scope of application of scientific methods of observation and standardisation of various musical techniques and parameters, viz., pitch, timbre, srutis, different types of Alankars, etc. All of which need investigation by scientific methods for objective measurement and possible standardisation. The unique infrastructure of SRA where specialised music training by traditional Gurus coexists with sophisticated scientific research Laboratory facilities, gives this Institution an unique capacity (unparalleled definitely in India and perhaps all over the world) to work comprehensively on this broader dimension.

Vocal Music

In the area of vocal music we are carrying out exhaustive research work to observe the phonetic quality (purity of vowels) and articulation patterns, timbral quality, effect of nasality and the use of different Alankars (Meend, Choot, Taan, etc.) in Indian Classical singing voice. A standard pronunciation of different vowels and consonants cutting across all



Mrs. Dipali Nag, Head, Scientific Research Department, delivering welcome address at the 1991 workshop at New Delhi.

the languages and dialects directly associated with or influencing the different musical systems is necessary for aiding training and performance practices. Perception of timbral quality remains subjective in Indian culture. Objective tools of qualification/categorisation, correction and development now need to be evolved. Nasality is one of the more obvious and common timbral problems, and has therefore merited special attention in the West and in India. Scientific analysis of the musical Alankars will be helpful in knowing the specific role of different vocal organs in producing these Alankars, which may lead to specific training procedures. This study will also reveal the characteristics and dynamics inherent to the Alankars and the extent to which it characterizes a gharana. It will also provide an insight for the docu-



Analysis of the Vocal Sounds at the Laboratory.

mentation of styles in Indian classical singing. Knowledge from these works will be helpful to design and develop an audio-visual aid for the trainees.

Indian Musical Scale System

We have also started to work on the Indian musical scale system, theory of consonance and dissonance, srutis and intervals used by the performers in different ragas. There have been numerous opinions on the numbers and ratios of srutis. Technological advancement has made it feasible to provide objective assessment of the measurement and usage of the srutis. It is of prime importance to a music practitioner to be equipped with an objective standard sruti position for every note he employs in each raga. There is a need of rationalization in this entire area. We are preparing a documentation on the sruti position from different sources. In this context we have also explained the objective basis of the present scale system which is being used by the musicians. In order to find out the srutis as practised and performed by the musicians in different ragas, "Alap" part of the raga was selected for analysis. Methodologies were developed to find out the pitch of each note used by the singer and the transition patterns from one note to another. This work will be extended to analyse each raga sung by eminent maestros. A database will be evolved in the process which can serve as an important document for the style preservation. This document will also be helpful to the future generation trainees. These works will supplement the present classroom method of music teaching and will also act as an important aid for self evaluation.

Musical Instruments

In the domain of musical instruments we have done substantial work on the sound characteristics and tonal quality of various percussion and string instruments. This analysis along with the study of the resonance characteristics of the shell and the physical properties of the materials therein will provide the necessary knowledge for the improvement, quality control and standardisation of these instruments. Spectral characters of sound from different musical instruments in India played by experts were analysed by us. We have already analysed the sounds from

Tabla, Mridangam, Pakhawaj, Naqqara, Ghatam, Dholak, Dhak, Harmonium, Sitar, Sarod and Tanpura. Physical characteristics of each string sound in Tanpura and their variation with ordinary string vibration has been studied. We have also tried to explain the physics of the string vibration and the resonance (jwari) characteristics in the Tanpura. Soon we will be in a position to find out what are the physical characteristics of a good Tanpura. Similar works will be done on other musical instruments. We have also synthesized the Tanpura sound in a computer. It produces a sound which is very near to a Tanpura. This can be implemented and fabricated to form a synthetic Tanpura which can be used as a practising aid to the students.

Knowledge gleaned from this work may be directed to assist the manufacture of musical instruments by providing the facility of controlled scientific measurements and analysis. This will render yeoman service to the makers of Indian musical instruments who operate on a cottage industry basis.

Music Preservation

Our long experience in the analysis of the various nuances of the musical sound have produced newer techniques of measurement and analysis. We are now planning to design and develop a computerized archival of music with an objective to rectify the defects in the original record, viz., removal of noise, wow and flutter, etc. and to store them in a reliable long life media. In this connection we have done some work to develop a process of noise reduction from old and noisy cassettes. The process is time consuming at present but we are trying to reduce that.

About Us

Since its inception, the department is being headed by Mrs. Dipali Nag and is working on the above areas with modern electronic tools and computerised techniques. In the process the department has developed an infrastructure for scientific research activity which includes a sophisticated laboratory, a good technical library and has established academic exchange programs with other institutes. The Department of Scientific and Industrial Research, Ministry of Science and Technology, Govt. of India has recognised us as a Research and Development Institution in the area of Natural and Applied Sciences. The department has a scientific advisory board comprising of eminent scientists. The chairman of the board is Prof. B. D. Nagchaudhuri.

Collaborative Research Work

We have established a joint research programme with Electronics and Communication Sciences Unit, Indian Statistical Institute, Calcutta, and has academic exchange programmes with Royal Institute of Technology (KTH), Stockholm, Sweden and Central Electronics Engineering Research Institute, New Delhi.

Publications

More than 50 scientific papers have been published by us on various aspects of vocal and instrumental music in different Indian and foreign journals. Scientists of our department have participated and presented papers in national/international confer-

ences/symposiums. Proceedings of which have been published. Some of our works are being referred by foreign scientists in their work.

Awards and Recognition

We have received the prestigious Sir C. V. Raman award in 1984 for our research activity from the Acoustical Society of India.

Workshops and Symposiums

Continuing our efforts of linking traditions to scientific methodologies, we started to organise symposiums from the year 1985. The objective of these symposiums was to create awareness of research in the area and to promote closer relationship between the fields of music and science by revealing the status of the knowledge in each of these areas, by exposing important issues and by highlighting unsolved problems. This created interest in other scientific organisations to come forward and join hands with SRA to consolidate the efforts and make it into an annual meeting ground for interaction between the musicians and the scientists. In these symposiums recent technological and scientific developments in the field of speech and music are discussed. These interactions are contributing significantly towards our research advancement. This, we believe, will lead to a deeper understanding of the processes involved in appreciating and performing the art of music. In the process a valuable treasure of knowledge will be created for preservation and perpetuation of the traditional art through the process of training. These activities have already put the department in a position where it can endeavour to go for standardisation and quality control of musical instruments and design



Scientists working in the Laboratory

and development of synthetic accompanying instruments as well as forming a tentative objective frame for the judgment of musical quality.

Till date these workshops have been held at SRA, Calcutta, ISI, New Delhi, BHU, Varanasi & Visva-Bharati, Santiniketan. Many Indian and foreign scientists participated in these workshops and had a direct interaction with the musicians.

Appreciation

Many distinguished persons including famous scientists and musicians from India and abroad are frequently visiting our research laboratory to see our research activities. They give their valuable comments which are beneficial in moulding our research programs.

The Mini Sangeet Sammelan '96

The tour of Mini Sangeet Sammelan is in fact becoming a living legend. It has been covered by the popular T.V. serial 'Surabhi', India Today and other magazines. Music lovers in towns which are on the itinerary eagerly look forward to these sammelans.

These Mini Sangeet Sammelans take classical music to the people where few concerts of classical music are held, and where the seniormost musicians of the country rarely perform. Promising scholars are taken along in these tours so that they are exposed to new platforms and varied audience. During the tour they also get an opportunity of interaction with senior musicians of the country in an informal atmosphere. The bus which carries all the musicians together becomes a second home for them and along with serious discussions there is much fun and laughter, story telling and sharing of experiences.

News from Western Region

"Indian Music and the West" is the title of a three-day seminar being organised by the Sangeet Research Academy in co-operation with Rotterdam Conservatory World Music Department and Music Forum, as part of the celebrations of the coming anniversary of 50 years of Indian Independence. The aim is to communicate the type and level of Westerners' musical creativity in performance

This winter the tour was planned in Bareilly, Jaipur, Agra, Allahabad, Varanasi, Kanpur, Dum Dum (Calcutta).

Like always the concerts featured a judicious mingling of the stalwarts, the stars and the younger generation. The artistes who performed were Pt. V.G. jog. Pt. Ulhas Kashalkar Shri Ajoy Chakraborty, Shri Rashid Khan, Shri Ali Ahmed Hussain, Shri Mashkoo Ali Khan, Km. Subhra Guha, Shri Tejendra Narayan Majumdar and the child prodigy of Tabla 9 year old Km. Rimpa Siva. Among the SRA scholars were Smt. Dalia Rahut (ex scholar) Tushar Dutta, Parthasarathi Desikan and our little Arshad Ali Khan.

The accompaniments were provided by Sarvashree Tanmoy Bose, Tarak Saha, Samar Saha, Ananda Gopal Bandopadhyay on the Tabla and Sarvashree Debaprasad Dey and Jyoti Goho on the Harmonium.

practice, teaching and theory to their Indian counterparts. This seminar should start an ongoing dialogue in these areas, establish recognition of efforts that have been made and identify areas where both parties can assist each other. This seminar promises to be a milestone in International understanding and cultural exchange specially in the music world.

25th ITC Sangeet Sammelan, A Silver



Dr. Pandit Feroze Dastur inaugurating the 25th ITC Sammelan.



Ustad Rais Khan with his son Farhan Khan with Pandit Anindo Chatterjee



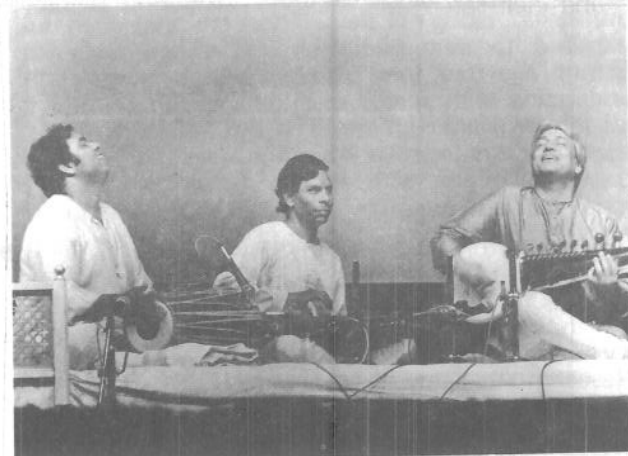
Sri Rashid Khan with Shri Tanmoy Bose on the Tabla.



Pandit Shivkumar Sharma with Ustad Shafaat Ahmed Khan on the Tabla.



Shri T. N. Seshagopalan.



Ustad Amjad Ali Khan enjoying the packawaj accompaniment by Shri Fateh Singh Gangani.

Delhi - 1996

Jubilee Year



Pt. Ulhas Kashalkar handing over this Silver Salver to Pt. Bhimsen Joshi.

The 25th ITC Sangeet Sammelan was held in the Siri Fort Auditorium in Delhi from 15th till the 17th March this year. This Sangeet Sammelan was special to the SRA for two reasons. First, it was the Silver Jubilee of the ITC Sangeet Sammelan, a fact that, to quote from Mr. Vijay Kichlu's welcoming address "makes us extremely happy and proud for having served the music loving public of Delhi and its adjoining areas with satisfaction and humility for 25 years without a break! Secondly, it is an auspicious year because we celebrate the 75th birthday of Padma Bhusan Pandit Bhimsen Joshi and the 50th birthday of Padma Bhusan Ustad Amjad Ali Khan. Both of them have graciously accepted to perform at the Sammelan this year. Needless to say their contribution in the field of classical music is unparalleled and has received accolades and admiration not only in India but from music lovers of all disciplines worldwide. The entire country should be proud of them and their services to Indian classical music."

Unfortunately, owing to indisposition Pandit Bhimsen Joshi could not participate in the Sammelan, but the silver salver which SRA and ITC had planned to present to Panditji as a humble token of respect and admiration was sent with Pandit Ulhas Kashalkar to Pune to be personally presented to him on behalf of the Academy.

The Silver Jubilee Sangeet Sammelan was inaugurated by the veteran septuagenarian, Dr Pandit Feroze Dastur, the doyen of the Kirana gharana. Dr Pandit Feroze Dastur was also the recipient this year of the ITC Award given to senior musicians who have by example and precept spent their lives in serving the cause of music.

Felicitations of Ustad Amjad Ali Khan, honouring him for keeping the true spirit of guru-shishya parampara alive and enhancing the glory of Sarod and the music of his forefathers followed the inauguration.



Rimpa Shiva warming up in the greenroom.

Now the feast of music began. People settled down to three days of memorable experiences of listening to classical music.

Shashank Maktedar's vocal recital was the opening item. Shashank is one of the most brilliant scholars of the present group of talents in the SRA. Singing Chhayanaat, he gave evidence of a systematic training, clear conception and high standards of aesthetic sense. Accompaniment on tabla was provided by Ananda Gopal Bandopadhyaya.

The inimitable Ustad Rais Khan accompanied by his teenaged son, Farhan Khan, was featured next. Even after a long gap of 16 years Ustad Rais Khan's Sitar has not lost its magic. The Ustad played Raga Charukeshi following it with an extremely lyrical Khammaj. Young Farhan is following in his father's footsteps was quite obvious. Anindo Chatterjee on the tabla displayed his maturity in accompaniment.

The first evening's session concluded with a vocal recital by Pandit Jasraj. Panditji sang Jayjawanti and Basant-Bhairav, enchanting the audience like always and concluded with a Bhajan. Accompanying him were Kala Ramnath on violin, Mehmood Dholpuri on the harmonium and Ananda Gopal Bandopadhyay on the tabla.

The second evening began with Sarod recital of young Amaan Ali Bangash, the eldest son of Ustad Amjad Ali Khan. Playing Puriya Kalyan, he showed remarkable depth of understanding and proved that he was indeed an illustrious son of an illustrious father. Tabla accompaniment was by the seasoned Ustad Shafaat Ahmed Khan.

Our Rashid Khan came next. Rashid's singing is showing a power of touching the listener's musical sensibilities in a unique way. Singing Raag Bageshwari and Maru Bihag, he delineated hitherto unknown dimensions of the Raagas. Tanmoy Bose percussed on the tabla, and Jyoti Goho on the harmonium.

Pandit Shiv Kumar Sharma! His exquisite golden artistry leaves one searching for appropriate words. His Jog-Kauns was the last Raaga of the evening. Shafaat Ahmad Khan provided tabla accompaniment.

On March 17th, a morning session was held with a Carnatic vocal recital by Pandit Madurai T.N. Seshagopalan. Lovers of Carnatic music went home satisfied.

The evening session on March 17th began with an unbelievably good tabla recital of the child prodigy Rimpa Siva. Her competent rendering of difficult pieces of rhythm belied her tender age. She won applause from the audience time and again.

Pandit Ulhas Kashalkar of the Gwalior gharana was featured next. Singing Hamir, Basant and

Kamod, he left no doubt in the listeners mind about his being one of the finest musicians in the country today. He was accompanied by Shri Samar Saha on the tabla and Jyoti Goho on the harmonium.

The final programme was the Sarod of Ustad Amjad Ali Khan. The unique feature of this programme was that the Ustad was accompanied on Pakhawaj by Fateh Singh Gangani first and then on the Tabla, by Anindo Chatterjee. The Ustad played as if inspired. While the sonorous depth of Raaga Darbari captivated the audience Malkaus touched the heights of emotional expression. The Raagas Khamaj, Rageshri, Hansdhwani followed. The reverberating notes of the Sarod brought the three-day festival to a culmination.

Thus ended the 25th Silver Jubilee Sangeet Sammelan.

Dr. Pandit Feroze Dastur

A veteran 'Sadhak' of Hindustani Classical Vocal Music, Dr Pandit Feroze Dastur is the doyen of the Kirana Gharana. Now a septuagenarian, Pandit Dastur rarely performs in public conferences these days. But those who have been fortunate enough to hear him sing in the past, still remember the mesmerizing influence of his music and have been deeply impressed by the excellence of his performances.

Dr. Pandit Feroze Dastur is the senior disciple of the stalwart of Kirana Gharana, Pandit Sawai Gandharva. Among his senior disciples it is his style which is said to be the closest to that of his Guru. The quality of his music has been praised by great singers and Ustad Amir Khan himself acknowledged the fact that his style was a faithful representation of the Kirana Gayaki.

Happenings

The SRA co-ordinates and conducts seminar on teaching method of Classical Music and Dance in Thailand

It is a matter of great satisfaction that the teaching methods of SRA are being acclaimed now in other countries as well.

Recently, the Executive Director of Sangeet Research Academy Shri Vijay Kichlu was invited by the H.R.D. Ministry to co-ordinate and conduct a seminar on Classical Music and Dance in Thailand with particular emphasis on the Teaching Methods of these arts. The seminar was a part of the Festival of India which was being held in Thailand in early 1996.

Held at the International Theatre in Bangkok on May 28th and 29th, the seminar was inaugurated by H.E. Pol. H. Chaowarin Katthasaksiri, Deputy Minister of Education, Thailand. The welcome address was given by Indian Ambassador in Thailand, Shri Ranjit Gupta. Many dignitaries including the Indian Ambassador, were present at the seminar, both days, which lasted for about eight hours each day.

Shri Vijay Kumar Kichlu conducted the lecture/demonstration on the methods of teaching vocal music. The participating artistes from the SRA were Shri Ajoy Chakraborty, Km. Subhra Guha, Shri Zainul Abedin and Shri Ananda Gopal Bandopadhyay and Shri Jyoti Goho.

Smt. Sonal Mansingh and her group conducted a lecture/demonstration on the teaching methods of dance.

Shri Shujaat Khan conducted a lecture/demonstration on teaching instrumental music.

Given hereunder are the excerpts of a report received from Bangkok :

"The seminar was very well attended on both days. About 300 persons including dance and music teachers and experts, students and the officials attended the seminar, many of whom had travelled from far off provinces of Thailand, such as Nakhom, Ratchasima, Kanchanaburi, Nakhon Nayok, etc. Apart from the neighbouring provinces of Bangkok, the presentations at the seminar were in an audience friendly manner which enhanced the understanding and appreciation of Indian classical dance and music. The teachers and experts who attended said that the seminar was extremely helpful in promoting the awareness of Indian classical dance and music, simultaneously providing an opportunity for a useful interaction amongst Thai and Indian experts. One positive long term outcome of the seminar has been the interest of the College of Dramatic Arts in explaining the teaching of Indian dance and music. For this, they would like to seek the assistance of India through the deputation of a teacher for 3 to 4 months."

The audience listened and saw the lecture/demonstration with rapt attention. When on the request of the audience Shri Ajoy Chakraborty composed a Thai song on the melodic scale in 9 beat rhythm, the audience responded with rapturous and prolonged applause. It was a very warm and touching experience for all who participated in this seminar.

Bade Sarkar and Karunamoyee Ma visit the Academy

In the month of July the Academy had the good fortune of receiving and welcoming two eminent and holy personages.

The first to visit us was the revered respected Janab Hasni Miyan Sahab of Bareilly Sharief who is respectfully called the Bade Sarkar. His visit thrilled the members here, as his blessings are sought by thousands of musicians and non-musicians. A keen lover of classical music himself, Bade Sarkar listened to the recitals arranged for him in the Academy with great interest. Somehow his presence seemed to

lend an air of magic to the atmosphere, and each member of the S.R.A. family wished he could stay longer. The scholars and musicians and their families all received blessings from the famous "Pir" Sahab for a bright future.

While returning from a world wide tour Karunamoyee Ma of Sona Ashram in Haryana visited the Academy on special request. A melodious singer herself, Karunamoyee Ma performed a special puja for the Academy, singing the mantras herself. The Puja was performed by her Manas Putra Shri Lalit Sharma. Later Mataji explained each mantra herself.

Scholar News**New Scholars**

The Academy's office is always flooded with requests from talented young boys and girls aspiring to be chosen as its scholars. The selection of scholars is done by a panel of eminent musicians, and the lucky aspirant has to be really good to be selected. This year quite a few new scholars have entered the Academy. The new names spell new hope, and here's wishing them success and fulfilment of their dreams. The names of the new comers are

Shirin Nath : Music Honours Graduate, 1st class Ist., Radio & TV artiste, Winner of : Jadu Bhatta Award, H.M.V. Ravi Kichlu Foundation Award, Training under Pt. Ulhas Kashalkar.

Indrani Chatterjee : Honours Graduate, Radio Artiste, Training under Shri Arun Bhaduri.

Rupashree Bhattacharjee : National Scholarship holder

Radio Artiste, Training under Shri Ajoy Chakraborty

N. Sumathi : Graduate, Holder of Surasagar Scholarship, Now training under Smt. Shubhra Guha.

Raghab Chatterjee : Finalist — Ravi Kichlu Golden Talent Contest, Training under Shri Ajoy Chakraborty.

Prashant Sammadar : Holder of Salt Lake Cultural Association Scholarship, Training under Pt. Ulhas Kashalkar

Shanti Sharma : Graduate, Performig artiste, Training under Shri Mashkooor Ali Khan

Zainul enters "Grahasth Ashram"

Zainul-Abe-din, a senior Scholar of the Academy got married to Bonnya Ghosh Hazra on the 23rd July. The S.R.A. family was overjoyed, Shri Vijay Kichlu, Zainul's Guru, and Guru Ma Smt. Kunti Kichlu gave a reception to celebrate the wedding. The reception was largely attended by prominent personages, music lovers and a host of friends. Zainul is popular not only in the S.R.A. but outside S.R.A. too, specially in places where he has performed. We are sure that all readers of Parampara will join us in wishing him and his sweet wife Bonnya a very happy married life.



The newly weds with Shrimati Kunti Kichlu and Shri Vijay Kichlu.

International Workshop on "Recent Trends in Speech, Music & allied Signal Processing" on 17th & 18th February 1996 at Visva-Bharati, Santiniketan

The International Workshop on 'Recent Trends in Speech, Music and allied Signal Processing', the third of its kind was held at Visva-Bharati, Santiniketan on 17th and 18th February 1996 at the Physics Department Auditorium. It was jointly organised by the Scientific Research Department of Sangeet Research Academy, Acoustical Society of India (Calcutta Chapter), Indian Statistical Institute and Visva Bharati. Earlier Workshops were held at Indian Statistical Institute, New Delhi in 1991 and at Banaras Hindu University in 1992.

The Inaugural lecture was delivered by Prof. D. K. Sinha, Vice Chancellor, Visva-Bharati. He was



Scientific Research Department personnel at work in the Registration Counter.

impressed by the venture of SRA in the said area and the fusion between Music and Science. According to him Visva-Bharati could take a bold step in this area since Sangit Bhavan and the Physics Department have taken keen interest in this Workshop.

A special talk was delivered by Prof. Dipankar Chatterjee of the Physics Department of Visva-Bharati. He spoke on the topic "Tagore on the origin and function of music". The talk was relevant as the venue was Visva-Bharati and the participants

came to know about the thoughts, ideas and contribution of the world famous poet Rabindra Nath Tagore in the domain of Indian Music.

Prof. Santimay Chatterjee, member, Scientific Advisory Board, SRA, in his key-note address spoke on the works and achievement of the Scientific Research Department.

Welcome addresses to the delegates were given by Mrs. Dipali Nag of SRA, Prof. B. Karmakar of Visva-Bharati and Prof. A. K. Dutta of ASI (Calcutta Chapter).

The 3rd SRA Presentation

The 3rd SRA Presentation was held on the 14th of June 1996 at Birla Sabhagar. This time the theme was "Guru and his Shishya" featuring the Gwalior gharana guru of SRA, Pandit Ulhas Kashalkar, and his shishya, in the true sense of the term, Shashank Maktedar.

The programme commenced with an informative speech by Shri Vijay Kichlu who enlightened the connoisseurs about the artistes and the thematic conception of the presentation.

Thereafter, yet another practical exposition of the Guru Shishya parampara began with the recital of Shashank Maktedar one of the Academy's bright hopes.

Hearing the young and gifted vocalist was sheer delight. In dealing with the ragas Shree and Gaud Malhar, he exposed utmost classical purity, an abundance of melodic content, crystal clear intonation and deep awareness of the profound values of aesthetic presentation. Shashank's performance that day gave evidence of systematic training received at

the Academy which is the first essential step in shaping the career of a musician.

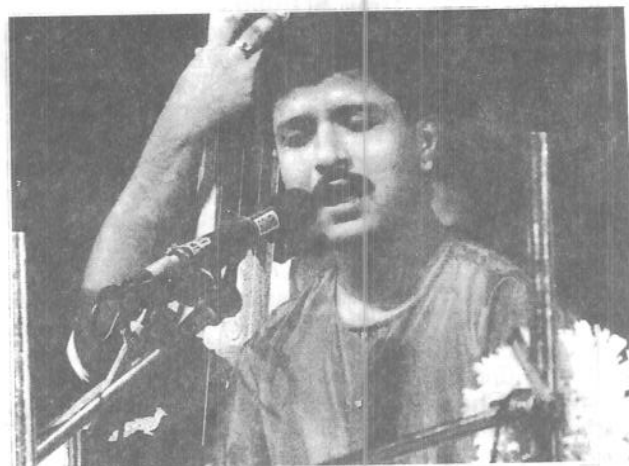
Pandit Ulhas Kashalkar is one of the prime representatives of the Gwalior gharana. Gifted with a melodious voice with superb flexibility, Shri Kashalkar's music appeals to the ordinary music lover as well as the pundit.

In command over Ragadari, laya and deep commitment to credibility, he can be compared to the best in the country. He has imparted to his shishya this same reverence for credibility and love of classical purity.

Ulhas Kashalkar



Shri V. K. Kichlu introducing the theme of the Presentation.



Shri Shashank Maktedar.



Pdt. Ulhas Kashalkar

sang Behagra, Mian Ki Malhar and Desh. His rendering felicitated and shaped his ideas and intuitions and yet again marked him out as an executant par excellence in the traditional domain.

Accompanying both the artistes were expert supports by Shri Samar Saha on the Tabla and Shri Jyoti Goho on the Harmonium.

Some important Press comments

"...Pandit Ulhas Kashalkar recently delighted a packed auditorium at the G.D.Birla Sabhagar, Calcutta, with his mellifluous voice. His Shishya, Shashank Maktedar, also came up with an impressive performance.

Kashalkar, recognised as one of the finest exponents of the Gwalior Gharana, has obviously achieved considerable success in nurturing his Shishya. The duo's performance is yet another validation of the Sangeet Research Academy's unique training programme through which musicians nurture promising newcomers.

A glorious re-creation of our ancient Guru - Shishya tradition."

SAVVY, August 1996

"...The Sangeet Research Academy at Calcutta had started with representative Gurus from various Gharanas who resided in the premises and tried to pass on their musical heritage to a few selected Shishyas in the old style of "lighting a lamp from another lamp" — That Shashank Maktedar has served his Guru and his art with perseverance was evident from his enjoyable recital that evening ... His recital should be an eye-opener for those who decry the Gharana system and are for an eclectic style ...

Shorn of trappings, SRA's service to the cause of music has been to provide an atmosphere for the Guru and Shishya to flourish in close proximity.

THE STATESMAN, July 12, 1996.

"... Ulhas Kashalkar is perhaps the only contemporary singer who can present the Jaipur Atrauli and the Gwalior style separately ... in his recital he really excelled himself..

THE TELEGRAPH, June 28, 1996



Heartiest Congratulations !



Pt. A. Kanan

The Sangeet Natak Academy Award of 1995 has been awarded to Pt. A. Kanan this year. We are sure all readers of Parampara will join us in congratulating Pt. A. Kanan for this recognition of the services he has rendered to classical music unstintingly throughout his life.

"... Shashank Maktedar (one of the foremost Scholars of the Academy under Ulhasji) presented raga Shree and Gaud Malhar .. His calmness, pure ragdari, layakari, chhoot taan and ornamental taans are worth appreciating.

Next to face the limelight was one of the best singers of this generation, Ulhas Kashalkar .."

The most needed aim of music is its own fulfilment; it should rouse the audience's aesthetic consciousness to a joyous expression and then return to the musical soul. This is what Ulhasji had achieved on that evening.

DESH, 13th July 1996

"... Sangeet Research Academy is now engaged in further development of vocal music following the tradition of Guru Shishya Parampara ... This pleasant looking artiste (Ulhas Kashalkar) won over the audience with his good voice and skill of movements, first with Bihagra then with Mian Ki Malhar. So tuneful was the vistaar and equally captivaing were the taan and sargam with amazing complex movements.

SRA needs to be thanked for giving the opportunity to hear such a programme of music.

AAJKAL, 14th August 1996

"... Sangeet Research Academy has been engaged as the leading organisation in enriching Indian classical music following the tradition of Guru Shishya Parampara ... It is notable how the artiste (Shashank Maktedar) does the vistaar and taans in Ektal and Trital with his rich and open voice and utmost sincerity ..

PRATIDIN, 27t June 1996

"... Sangeet Research Academy's role in the spread and development of Indian classical music and young talents is noteworthy.

BARTAMAN, 23rd August, 1996

"... Shasank goes to prove that correct and continuous training methods can raise an artiste to a high level of attainment.

In the Gwalior style, Ulhas Kashalkar is a well known personality. There is an individuality in his music style, which obviously enchants his listeners to a heavenly bliss. There was no exception in this occasion ...

PROBASHI ANANDA BAZAR, 27th July 1996

Accolades

When the Sangeet Research Academy was set up by the I.T.C. there were many who were sceptical about it, specially about its resolve that it would strive to create inheritors for our classical music traditions by protecting and rejuvenating the Guru-Shishya Parampara. Well, just eighteen years have passed, and inspite of the cultural decay in the rest of the country, inspite of the economic hardship of its talented people, inspite of the multifarious undesirable elements making inroads in the pure world of classical music, the Academy, we can humbly say, has not done too badly. We can look back, and to the future with pride.

Shri Ajoy Chakraborty and Shri Rashid Khan are names which do not need introduction any more. Now, quietly and without fanfare there are other talents coming to the fore.

Shri Mashkoor Ali Khan and Km. Subhra Guha, groomed by the Academy, are now worthy teachers helping to carry on the tradition. Pt. Ulhas Kashalkar, our Guru of the Gwalior Gharana, is a formidable name to reckon with. All the three musicians are creating lasting impressions on listeners and critics wherever they perform, holding high the purity of tradition and setting standards of excellence. One hopes that their performances are also weaving new hope in the tender talents, learning music all over the country.

We herewith share with you a few recent comments of the critics which substantiate our own realization of this happy and wonderful development.

"Ulhas Kashalkar rendered Raga Hamir of a never-before quality... the fragrance of fresh flowers wafted through the auditorium with "Chandni Phooli Champa"... such was the power of his bolbandhs and boltans with their lacy patterns delicately carved out" - Hindustan Times.

"The heart-rending notes of Raga Miyan Ki Todi rang out resoundingly in a recital of Mashkoor Ali Khan. The artiste's full-throated voice, true to the minutest shruti, was just one of the plus points ... Added were his ability exploring unreached areas of the Raaga ... fertile imagination ... sargams of tremendous virtuosity... singer's control over laya." - Hindustan Times.

"Shubhra Guha is one of the brilliant young vocalists groomed at the prestigious Sangeet Research Academy. Shubhra's voice had already been moulded to suit the bold, open throated, tuneful and forceful Agra Gharana ... with well practised, daanedar saphath taans ... Shubhra's forceful and delightful voice glowed in ... Barsan Lagi Badariya which she decked up with a series of

Quotable Quotes

"A piece of scenery is truly enjoyed only in proportion as a man knows what he is looking for and realizes what he has found. It is a synthesis, but it is analysable, even if we do not consciously analyse. It is the same with music."

— A. H. Fox Strangways

Bolbants, Boltaans ... the vilambit had flashes of Kesarbai's gayaki in "Umad Ghor Gagan Ayori in the challenging Adachautal which she had learnt from Gindeji ... filled many of us with a feeling of nostalgia.." — The Hindu.



I remember

Taleem never ends

The devotion of a Shishya to his Guru is enhanced a hundred fold if the disciple comes to know of the Guru's sincere, affectionate concern about him. Actually the moment of the revelation is an awe inspiring moment, one which wonderously commands and receives complete surrender. Tejendra Narayan Majumbar, the well known Sarod artiste treasures one such glowing moment in his memory. "I distinctly remember the year, the time, the place ... everything!", he says as he describes the experience. "It was in 1981. I had been learning Sarod under the watchful eyes of my dear Guru the late Ustad Bahadur Khan Sahib since quite a while. All of a sudden one day he announced that I will have to accompany him in a recital he was going to give just three days from now. Just three days! I was thunderstruck. I had never sat with him on the stage. Tension gripped me. I did not think I would be able to play with him... but how could I say this to my Guru. It was an 'Agni Pariksha' I had to give. But the faith I had in Gurukripa and God's grace gave me courage.

The programme began. I started feeling quite confident, everything was going well. Guruji was in top form was playing beautifully. However, I could see that although Guruji was concentrating fully on his performance he was attentive towards my Sarod too. He was guiding me, with a look, a nod, a smile to give me total confidence. My heart was full. During a difficult phrase, it happened. I tried to repeat this phrase, and suddenly saw Guruji turning to adjust the microphone to my advantage, very gently he brought my right hand to a more correct place, and instantly I felt the difference it had made in the rendering of the difficult phrase. I realised with a flash that my accompanying him was a part of my Taleem! Even on the stage while playing in front of audience, my Guru was concerned about my Taleem. I could have cried with happiness, respect and love I felt for him at that moment.

I realised then that Taleem was not only given sitting in a room - a true Guru gives Taleem to his Shishya in many ways to make him a complete artiste."

- Contributed by Shri Tejendra Narayan Mazumdar.

**The Newsletter of
Sangeet Research Academy Calcutta**



**THE SUPREME IMPORTANCE OF THE GENERAL INTELLIGENCE FACTOR
IN ALL TYPES OF ACHIEVEMENT ;
LOOKS NEITHER TO HEREDITY NOR TO ENVIRONMENT,
RATHER TO MOTIVATION, AS THE SOURCE OF GREATNESS.**

Pandit Jnan Prakash Ghosh was one of those rare individuals who, by some strange alchemy, became the voice of Calcutta's music scene at a critical moment in its history. The twenty or more years he spent concentrating on music, after an eye injury, prepared him or rather reflected preparation for the two principal achievements of his life – the creation of some of the finest compositions in Melody and Rhythm, and the leadership of the early part of the current movement in Bengal's contribution to North Indian classical music. Pandit Ghosh experimented with every conceivable form of Melody and Rhythm. His own unique personality gave expression to an interesting series of interrelationships involving vocal, instrumental and percussion music, and it is not hard to grasp the general lines of the development.

Sangeet Sadhana, the roles of the master and his disciple, the relation between heredity and environment, all these thoughts for the first time in his nascent musical life seemed to add up to a total, a sum, and that sum was to be reflected in his future career bearing an indelible mark in the world of classical music today.

Born in a family of rich musical tradition in Calcutta, Pandit Jnan Prakash Ghosh was the grandson of Dwarik Ghosh, inventor of the famous Dwarikin harmonium. He stood First Class (First) on graduation from Calcutta University in the Pali language. He displayed remarkable talent in sports and painting, but had to discontinue all these owing to an eye injury in a football match. He then turned to his musical talents which were promisingly dormant during his teens. Pandit Ghosh, for the next twenty years, devoted himself wholly to music by taking lessons in classical vocal music, instrumental music and tabla under some of the distinguished Gharanadar musicians of that time. He received

vocal lessons from Girija Shanker, Md. Sagir Khan, and Md. Dabir Khan and tabla under the guidance of Ustad Majid Khan and Feroze Khan of Rampur Gharana (also referred to as Farukkabad Gharana). He was a singer, composer, harmonium player and most importantly a tabla-Guru whose students are some of the leading percussion artistes of today.

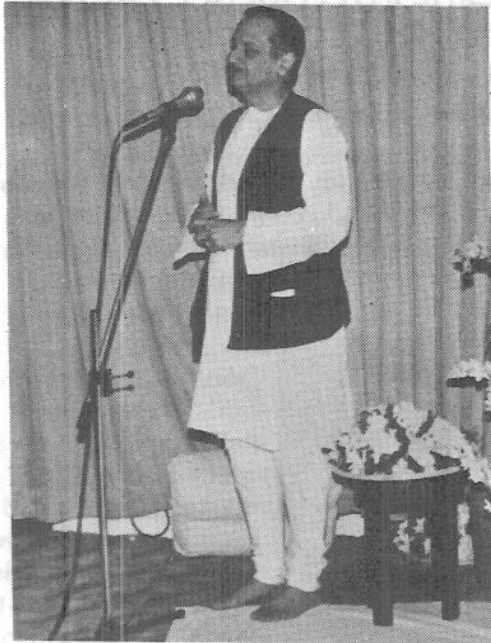
Pandit Ghosh worked for fifteen years in All India Radio as a Producer of Music, making countless contributions to the field of classical



*The Institution In Himself
- Padmabhushan Pdt Jnan Prakash Ghosh*

music, light classical, modern, orchestral, choral and percussion music. He took part in valuable discussions, talks and interviews in Hindi, Bengali and English. He also began the "Ramayangeeti", a fusion of traditional and modern Indian music.

Pandit Ghosh was the founder of Saurav Academy of Music and scored music for many Bengali films. He has composed and directed music to a large number of popular gramophone records sung by famous artistes. A percussion



*Shri Vijay Kumar Kichlu
addressing the condolence meeting*

ensemble called "The Drums of India" and a duet with Pt V G Jog on harmonium and violin respectively have earned him wide popularity.

Rabindra Bharati University and Burdwan University conferred on him the honorary degree of D.Litt in recognition of his services to the cause of music. Other awards include Desikottama from Visva Bharati, Sangeet Natak Academy, Allauddin Khan Purashkar, Tansen, Bhuwalka and the ITC Award.

As a member of Indian delegation, Pandit Ghosh visited the Soviet Union, Poland and Czechoslovakia in 1954. He taught vocal music and tabla at the University of Pennsylvania and the State University of California. He participated in the Asian Conference organised by UNESCO in Tokyo. Ali Akbar College of Music, California invited him to teach vocal music and tabla. He was a visiting Fellow at Visva Bharati. Thereafter he joined the

Sangeet Research Academy, Calcutta, as a member of the Expert Committee.

Pandit Jnan Prakash Ghosh died at his Calcutta residence on 18th February afternoon after a cerebral attack. He was 85 years and is survived by his widow and son.

A condolence meeting was held at SRA on 27 of February. Some of the eminent personalities were present to pay their homage to the departed soul. Given below are some excerpts of his disciples and close associates.

Jnan Prakash Ghosh and Sangeet Research Academy

Dipali Nag

Jnan Babu was one of those rare human beings who had all the qualities besides being a perfectly charming human being with a rare sense of humour. The greatness of Jnan Babu did not rest with his being able to learn from famous maestro but on two vital things. The primary one was because of his background, he could befriend all the then musicians and listen to them, and secondly his being able to impart lessons with an amazing facility to a number of students from all over India, many of whom rose to receive international recognition. By the forties, and with all these qualities, he was the most sought after musician of Calcutta. The few lines about his past is necessary because these enriched him as a rare teacher from whom SRA benefited.

After the infrastructure was built, Mr V K Kichlu started the Academy with a few musicians and slowly went on adding to the core. Jnan Babu's name and fame immediately attracted his attention. Though hesitant, whether an artiste of such an enormous fame would ever think of joining such an institution which was in its primary stages. One day, Mr Kichlu picked up enough courage and broached the subject to him. It was not a ready 'yes' but personal relationship won his confidence. It was on the 9th of January 1979 that he decided to join SRA. He was absorbed into the various music committees and whose presence was of great help not only to the students but to the musicians like the Kanans, Ustad Nissar Hussain Khan, Pandit Sunil Bose, Smt Hirabai Barodekar and many others. In the Expert Committee specially, he was extremely vocal. Scholars of SRA eagerly awaited him when he would go into details about 'bols' of different Gharanas from his personal experience.

corresponding oral ones. The effect of nasalisation due to the influence of nasal murmur is kept out of the ambit of the present study. Seven minimal pairs of words, one for each of the seven major vowels, has been recorded by 6 native adult educated informants with 10 repetitions each. These were borne in neutral carrier sentence. The analysis revealed the manner discriminatory cues to be significantly different for vowels with high tongue position in contrast to the mid or low vowels. The cues are ordered according to their consistency. The intensity of the fundamental and that of one harmonic between the fundamental and the first formant are found to be most consistent of all the cues. Additional formants and antiformants appear to have low consistency. Some of the cues are also found to be speaker dependent. An Abstract on this topic has been sent for the National Symposium on Acoustics -1997.

Acoustics correlates reflect the change in the quality of sound due to, inter alia, the introduction of nasal cavity in the transmission channel. All of these may not be significant in terms of perceptual contrast between nasal and oral sounds. The relevance of finding those cues which contribute to perceptual discrimination is obvious for having an understanding of the perceptual mechanism. Also finding the necessary and sufficient ones of these set of cues is important for recognition and synthesis of vocal sounds. This importance is all the more significant for Bengali vocal sounds as the nasal/oral contrast bears phonemic load. A set of 10 repetitions of 7 minimal pairs of words, one for each nasal/oral vowel pair, is recorded by six native informants. The pair which represents best contrast is selected for each informants and each vowel. This constitutes 84 word samples. With the help of appropriate digital filter and digital cut and paste facilities, the manner of each contrasting vowel is altered till the best reversal is obtained through a minimal doctoring. These altered words are then randomly mixed with the original words for each minimal pairs. This produces 7 sets with randomly mixed 24 words for each set. These were then subjected to a listening test with 10 native listeners. It is seen that the cues used for altering produces comparable listening discrimination as the original. In a large number of cases the test shows better discrimination with altered signals than the original ones. An Abstract on this topic has been sent for the National Symposium on Acoustics-1997.



HAPPENINGS

The 26th ITC Sangeet Sammelan (New Delhi)

The 26th ITC Sangeet Sammelan of Delhi was held on 14th, 15th and 16th of March 1997 at the prestigious Siri Fort auditorium. As usual the conference comprised of topnotchers and young talents simultaneously.

On the 14th of March ITC featured one of the brightest scholars of the Academy, Shri Shantanu Bhattacharya, in a splendid vocal recital. Shantanu has undergone a tremendous improvement in the last few years. Rich in talim which he took from stalwarts like Late Sukhendu Goswami, Late Prasun Banerjee and Smt Meera Banerjee, Shantanu is presently a shishya of the Patiala Guru of SRA, Pandit Ajoy Chakraborty. He provided a scintillating recital in Raga Yaman and later a Bhajan. Shri Samar Saha on the tabla and Shri Jyoti Goho on the harmonium were most supportive to the young aspirant.

The next artiste was the veteran Shehnai player, Shri Ali Ahmed Hussain, who played Raga Gorakh Kalyan and a Dhun. With full command over his instrument, he displayed great virtuosity and his recital was marked by keen sense of aesthetics and emotional fervour.

The concluding artiste of the first day of the conference was none other than Begum Parveen Sultana. Singing Ragas Rageshri, Chandraprabha and a Thumri, she marked her recital with unusual elan and pure sensuous joy which she shared with her appreciative audience in equal degree. Her presentation, either the 'Kheyal' or the 'Thumri' revealed delightful design proportion. One found in her performance that day a happy synthesis of a variety of melodic and rhythmic patterns in a truly artistic scheme. On the tabla, it was Shri Ananda Gopal Bandopadhyaya and on harmonium Mehmood Dhaulpuri, who provided fabulous support individually.

The second day of the conference commenced with a commendable sarod recital by Shri Ashis Khan with Shri Bikram Ghosh on a tabla. Shri Khan presented an impressive rendering of Raga Shudh Basant and a Dhun. Shri Ghosh provided an appreciative accompaniment.

The next artiste to come on stage was the much popular princess of the Agra Gayaki, Km Shubhra Guha, now a responsible Guru of the academy. Shubhra is not only a truly successful professional

of her own stream, it is her immense talim behind her presentation which is her actual forte. She presented Raga Jaijayawanti, a Hori and a Thumri. She has a commendable grip over her tonal quality and wonderfully delineated the ragas with austere

discipline. Her imaginative splendour worked during her Hori and Thumri equally.

The concluding item of the second day was a sitar recital by the much acclaimed sitarist of our country, Ustad Imrat Hussain Khan. Khan Sahab's



Km Shubhra Guha



Smt Shubha Mudgall



*The fabulous duo -
Dr M Balamurali Krishna and Pdt Ajoy Chakraborty*

MEMORABLE MOMENT

A 'Koela' who enraptured the listeners when younger,
Now matured with experience and wit even brighter,
May you be blessed with many more creative years.

The glorious age of seventyfive is always a remarkable one. Specially if a person is a celebrity like Smt. Dipali Nag, then it becomes a wonderful journey down the memory lane. Dipali Didi, as she is fondly called by everybody, touched her platinum year on the 22nd of February 1997. The members of the Academy wished her many more wonderful years on her birthday and there was a wonderful journey down the years of nostalgia by the seniors of the Academy. Pt Vijay K Kichlu very sincerely wished, "May we celebrate like this when Dipalidi will be a centurian".



Hindusthan Times (New Delhi)
08.03.97 and 22.03.97 reports :

Seventy Fifth Birthdays are momentous occasions. Not only do they involve reminiscences, they also signal well dressed retirements. Not so for Dipali Nag. The anniversary celebrations organised for her by her students at I I C, New Delhi, on February 28, was moving in the extreme, but also stressed the fact that she is far too mentally and physically agile and young at heart to even contemplate retirement. Still very much a live-wire busting with boundless energy and zeal. She yet has miles to go.Sharbari Mukherjee of Sangeet Natak Akademi, her first student in Delhi recounts what Dipalidi was like a teacher and how much she had to offer other than music. Thus apart from stress on sahitya of lyrics, there was an outpouring of love of overwhelming proportions, the delight at a student's success, the deep involvement with all facets of student's life. Mr P C Chatterjee, former Director General of All India Radio said eloquently, "For me, Dipali represents the spirit of adventure".

Any desires unfulfilled? 'Just one', she says. Having recently undergone major brain surgery, Dipali hopes fervantly that illness will not shadow her path again. For she says she has no time to be ill.

LONG LIVE THE KOELA



ITC AWARDEE SMT ASHGARI BAI

The ITC Award for the Twentysixth ITC Sangeet Sammelan (New Delhi) went to the much acclaimed veteran Dhrupad singer Smt Ashgari Bai. She is eightysix years of age.



ITC Awardee Smt. Ashgari Bai

The first ever female Dhrupad singer of the country, she took off as a court - singer of the Bundelkhand Raj Durbar.

Her singing has much melodic appeal. Her sense of Tala is an energetic exercise adorned with rhythmic phrases, which is a pre-requisite for commanding listeners' attention. She also sang the Bundelkhandi style, Thumri, Dadra, Pad, Bhajan and folk songs in their respective styles in which she always used the ingredients of ethnicism and tranquil classicism in proper proportions. Smt. Ashgari Bai is a musician who can be acclaimed as an "artiste" in the truest sense of the term because she paid attention to grammatical and

magnificent style of dhrupad-ang alap and a perfect rendering of Masidkhani and Rezakhani Gats were of richness, depth and variety. His outstanding musical achievements have decidedly contributed to his stature as a musician of a high calibre. Shri Kumar Bose handled his tabla accompaniment with depth and dexterity.

The concluding day of the Sammelan commenced with a vocal recital by the much acclaimed vocalist of the present scenario of Hindustani vocal music, Smt. Subha Mudgall. Presently a household name, Subhaji is right now in perfect form as a performer. She dealt with Raga Shyam Kalyan and Desh. As always, she lent to the conventional 'Kheyal' an emotional content which is rare to find.

The violin maestro Pdt V G Jog, SRA's very own Jog Saheb, reached the platinum age of seventyfive last year, and as is befitting such a maestro, the celebration was on. After the traditional process of honouring him was over, Panditji provided a scintillating recital with Shri Pratap Lakshman Pawar as a violin support. Panditji's choice for the evening were Behag and Gaud Malhar. Shri Kumar Bose provided another brilliant support to Pdt Jog.

The grand finale item was the popular duo of the king of South Indian vocal music, Dr M Balamurli Krishna and the prince of Hindustani vocal music, SRA's own Guru Pdt Ajoy Chakraborty. They started with Raga Mahati, a creation of Dr Krishna and sang a series of ragas Hansadhwani, a bandish composed by Bahadur Khan, a Tarana in Raga Yaman and finally Raga Brindavani. Both in form and fashioning their renditions revealed an uncanny unity of purpose and approach of balance and poise. Together with their winsome command of

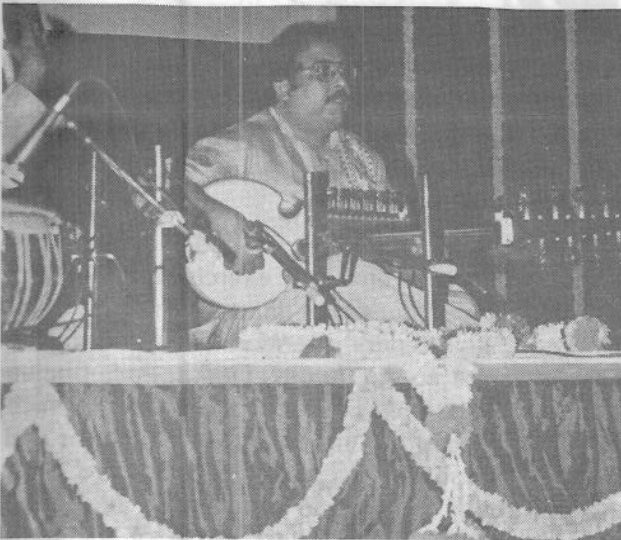
technique and excellence of presentation there was the typical blend of 'Swara' and 'Laya' that embodies clarity of tone, precision of rhythm and dignity of form and design. Listening to the duo, the audience marvelled at their respect for classical purity and the understanding spirit with which the two schools of music performed. Authentic and lively support were provided by Shriyut Laxminarayan Shastri on violin, K M Padmanabhan on mridangam, Samar Saha on the tabla, Shantanu Bhattacharya and Jyoti Goho on harmonium.

The Sammelan was definitely a life time experience for the connoisseurs.



ITC MINI SANGEET SAMMELANS (1996-97)

One of the regular features of the activities of Sangeet Research Academy is the much popular ITC Mini Sangeet Sammelans held throughout the country. This year, the scheduled tour of 1996-97 was held in the month of February. This time the places covered were Cuttack, Madras, Pondicherry, Bangalore and Manipal. For the Sammelans, Cuttack was the first venue, but the chapter of Madras was held after a long gap. All the musicians, veteran and young, travelled together as a close knit family. The co-organisers of the Sammelans co-operated immensely and a wonderful rapport was established and maintained amongst the new and old. The artistes, both invited and in-house, had a wonderful journey, together with inter changes of musical ideas.



Shri Tejendra Narayan Mazumdar



Pdt Ulhas Kashalkar

melodious and tuneful voice will still enthrall us. With his mastery and depth of feeling, and with the rare nuances of Patiala Gharana he will be remembered by his audiences.

Music lovers in general and connoisseurs of vocal music in particular hold Pt Prasun Banerjee in high esteem for his mastery of vocal music and his amiable disposition as a human being.

This celebrated artiste of the Patiala Gharana has established a very exclusive style of his own; the sweetness in his voice always added an extra flavour whenever he performed.

He had been tutored for a long time by Dr Jamini Ganguly, Pt Jnan Prakash Ghose and none else than Ustad Bade Ghulam Ali Khan himself.

A recipient of ITC Award and Bhuwarka Award, Shri Banerjee enthralled the audience for nearly three decades and he was also a successful playback vocalist of memorable films like Dhuli, Jadu Bhatta, Asha and Basant Bahar. In 1957 he married another doyen of the North Indian vocal music, Smt. Meera Banerjee.

Like any successful artiste, he travelled widely in India and made himself a name to reckon with.

Dr Bimal Roy

Dr Bimal Roy, one of the distinguished musicologists in our country breathed his last on the 11th of April 1997. Professionally being a medical practitioner, his foremost interest in life was music. Though he was mostly self-educated, he was formally trained by Late Satyendra Nath, Badal Khan, Mehendi Hussain Khan of Rampur and finally Khadim Hussain Khan.

To the world of music he has contributed a large number of valuable articles on music and has published a number of books.

SRA was privileged to have Dr Bimal Roy participating in many seminars on musicology held here. SRA is also grateful to him for helping many of the research scholars who have worked with the Scientific Research Department.

Dr Roy's passing away is definitely a great loss for the world of music.

Smt Kunti Kichlu

Smt. Kunti Kichlu left for her heavenly abode on 7th of May '97. In her death, SRA has lost one

of its longest associates and one of the ardent well-wishers of the Academy. A motherly figure, she stood by with the Academy in its days of joy and sorrow.

She undertook the responsibility of teaching the English language to the SRA scholars. She will be long remembered for her steadfast service to the Academy and by her host of friends, brothers, sisters and others.

QUOTABLE QUOTE

"Unless learned from the Guru, a disciple is hardly allowed to claim authenticity for his learning; a Guru is the ultimate sanction behind everything that a disciple is inclined to include in his effective repertoire. This is the reason why the philosophy of *Gharanas* has *Guru* as the point of musical convergence."

— Dr Ashok D Ranade

ERRORS AND OMISSIONS

The topic entitled 'Workshop on Musical Instruments' in the last issue of *Parampara* published in January, 1997 should have included the following :

This workshop is an extension of the series of workshops conducted by the Western Region (Bombay) of SRA. From those workshops it was felt that exhaustive research work must be done in the field of manufacturing and allied problems of musical instruments to improve their tonal quality, durability and structure. Accordingly, Mr Arvind Parikh (Western Region, SRA) who is a Trustee of SRA, formulated an exhaustive project on 'Musical Instruments'. He asked the Scientific Research Department of SRA to assist in some specific areas of the project as assigned by him. The Department conducted a thorough survey on various problems regarding the manufacturing process of Sitar, Sarod and Tanpura, in and around Calcutta by meeting the makers of the above instruments. The survey was based on the questionnaire framed by the Western Region of SRA. This workshop in Calcutta was organised to have an interaction between the Scientists, Instrumentalists, Makers and other interested persons so that the Department can have a direct knowledge in line with the above project.

aesthetic aspects with Tala - Laya as an integral aspect of music.

She is an honourable member of the All India Dhrupad Society of New Delhi, Ustad Allauddin Khan Sangeet Academy of Bhopal, Madhya Pradesh and All India Radio, Chhatrapur and Allahabad.



CONGRATULATIONS

On 8th of May 1997, the auspicious day of "Pachishe Baisakh", the birthday of Tagore, Shri Kumar Prasad Mukherjee received the prestigious Ravindra Smriti Purashkar for the literary work of "Kudrat Rangi Birangi" from the State Government of West Bengal.

Shri Mukherjee, a long time well-wisher of the Academy, has always given the best from whose experience and knowledge the Academy has gained immensely.

Congratulations, good luck and best wishes – all in one breath.



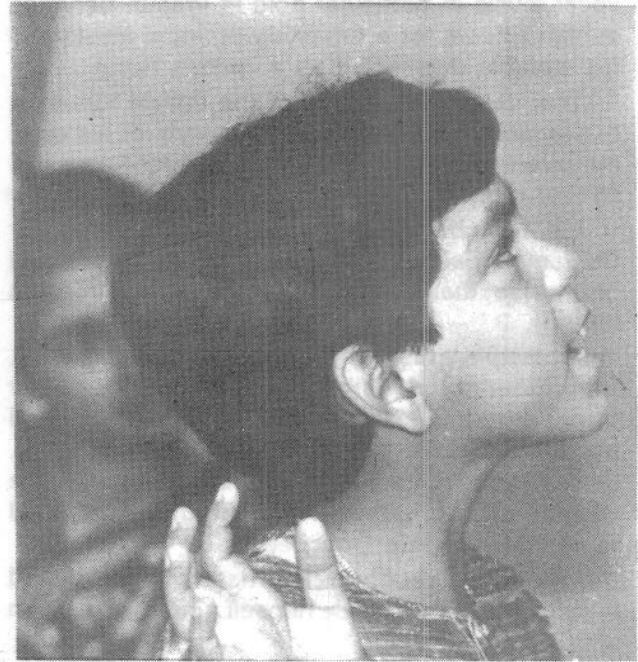
S R A GRADATION TEST

Just as in the past years, the annual Gradation Test 1996, for the scholars too, has been completed. We have had the privilege of having many eminent



Km Kaushiki Chakraborty

musicians as our judges such as Pt V G Jog, Pt Vijay Kichlu, Pt Sunil Bose, Pt Kumar Mukherjee, Pt Biresh Roy, Pt Ajoy Chakraborty, Pt Shyamal Bose, Smt Purnima Sen and Dr Amiya Ranjan Banerjee.



Arshad Ali Khan

We are pleased to announce the fact that the judges have all unanimously appreciated the rich quality of music rendered by the scholars.

The most fascinating aspect is that those scholars having received their training from different gurus belonging to various Gharanas, have yet retained their styles and the distinct qualities of the gayakis. This, primarily, was the aim of the Sangeet Research Academy and we have been successful in fulfilling our aspirations.

The most outstanding performers of the test were Km Kaushiki Chakraborty (daughter of Shri Ajoy Chakraborty) and Arshad Ali Khan (nephew of Ustad Mashkoor Ali Khan). Everybody agreed that they certainly were the promising artistes of the future.



OBITUARY

Pt Prasun Banerjee

Pt Prasun Banerjee left for his heavenly abode on 23rd March 1997 leaving behind his bereaved family and a large number of followers. His

A wizard in every sense of the term, SRA has had the unique opportunity and privilege of reaping the harvest of his presence.

My Master As I Saw Him

Shankar Ghosh

In the year 1952 when I first visited my Guruji, I was least aware that Guruji's residence could be such a holy place. Guruji himself was an angel to all of us. Our education was a floating one. We had no time schedule. I was a residential scholar to him and was instructed to be 24 hours in my Guru-Griha, and whenever he got time I was immediately called for talim. Our education was two fold. The first one was the theoretical part when he always encouraged us to collect materials. The second one, the practical part along with my instrument he taught different talas through riyaz and nikash or expression. It was then I felt that education and Guru's talim were never ending process and it takes several births to learn what my Guruji had bestowed on me.

In winter, I was instructed to practise the whole of night. Today, nobody would believe that in the midnight Guruji used to come down to correct errors that reached his ears. I always felt that he was awake throughout to listen to our riyaz. Such was his involvement with us.

Like any other performing artiste I was busy arranging my performance schedule and had to undertake prolonged foreign tours. Now I utterly regret that it was at that time Guruji had composed the choicest compositions and I was the only one who could not enrich myself due to my absence. However, I can boast of Guruji's talim and whatever I am today, it is owing to his mercy.

My Master

Arun Bhaduri

It is too difficult to sum up my impressions of 'guruji' (my master) in a few words. The vast span of his career, the magic of his musical talent and the treasure-trove of creations he has left behind—beggar all descriptions.

'Jnan Prakash' or 'the revelation of knowledge' — the person so worthy of the name belonged to the rarest tribe on earth. He was the revelation of knowledge in every sense of the term. His Midas-

touch in the sphere of music turned everything into unalloyed gold. Guruji was, in fact, an institution.

Jnan Prakash Ghosh — the very name gives rise to manifold feelings. Now he seems to be the unfathomable deep with innumerable gems down under, but beyond any human to glean in a lifetime. The next moment, he appears as the infinite sky where the dark pall of ignorance fades away with sunrise; where the mellow, soft and diffused moonbeams shower tranquility on the mind; or whence the rain brings fertility onto the earth, fills her with crops a-plenty. The pleasure of the sky lies in offering, not in being offered back. So was my master.

Guruji's immeasurable contribution to the world of music has yielded a crop of disciples many of whom have won international renown. He was a 'guru' in the truest sense. That I have been able to come in close association with a master of his stature is the greatest fortune, I have ever had. What he received in life was no match for what he contributed to the world. Music lessons apart, he has left for us the key to the world of beauty and truth to go singing through life. There is no end to the debt many an artiste in Bengal owes to him in various ways. A genius is survived by his creations. So would 'guruji', my master. He will live amidst the endless treasures he had created for all the ages to come.

My Guruji

Ajoy Chakraborty

Should I assess the sublimity of the sea or gauge the greatness of my Guruji, Late Jnan Prakash Ghosh? Either of them is impossible.

Mere nearness to the sea does not qualify one to fathom the depth of the sea, nor can a catalogue of its contents known so far, indicate its sublimity. Therefore, an attempt at describing the multidimensional personality of Guruji is futile, however assiduous it may be.

I can only say that he was a Guru in the truest albeit widest sense, unparalleled in the sphere of music. The Socratic wisdom in him could bring to fulfilment the excellence latent in his disciple which has added a prismatic brilliance to the galaxy of this planet's cultural firmament.



SCIENTIFIC RESEARCH DEPARTMENT

The Department of Scientific and Industrial Research (DSIR) of Ministry of Science and Technology, Government of India has accorded SRA the "Renewal of Recognition of Scientific and Industrial Research Organisations (SIROs)."

The Acoustical Society of India (ASI) has recognized the Scientific Research Department of SRA as a "CENTRE OF EXCELLENCE" for quality of scientific research being performed in Musical Acoustics, both fundamental and applied in nature and for having the only Scientific Laboratory in India dedicated for conducting such advanced studies in our country. ASI is the premier and highest body in India for advancement and dissemination of knowledge in all branches of pure and applied Acoustics; it is an active member of the International Commission on Acoustics (ICA) which is associated with the International Union of Pure and Applied Physics (IUPAP).

Mr Pathik Guha, Journalist, Science Section of The Telegraph, visited the Scientific Research Department. He took keen interest on the high quality inter-disciplinary research activities going on in the Laboratory and intends to publish a series of articles in The Telegraph.

A preliminary study on acoustic characters of sounds from Sitar, as played by an expert Sitarist have been conducted. The Sitarist demonstrated several times the forward stroke "Da", with its return stroke "Ra", the stroke combination known as Diri Da, the stroke combinations Da Diri Da Ra, Da Ra Diri, Diri Da Ra Da, Da Ra Da, etc. The Sitarist also demonstrated the "Chikari" stroke and its combinations. Finally, the Sitarist played in normal fashion- at the slow pace of "Alap". In the demonstration strokes, the sounds generated a fundamental close to 290 Hz., with nearly thirteen close harmonics, decaying in amplitude progressively, but not without aberrations, in the forward strokes. The return strokes "Ra" showed nearly the same frequencies, but also generated some anharmonics, scattered over the spectrum. The forward stroke "Da", usually generated some anharmonics. Demonstration "Chikari" strokes, generated fundamental and harmonics close to stroke "Da", but generated some anharmonics also. In the "Alap", the Sitarist would vary the frequency over a wide range, particularly when he executed Meend. Subharmonic of half frequency sometimes appeared to be generated, when the

pitch dropped to half. The sounds however appear remarkably sweeter compared to demonstration strokes, as the Sitarist gets emotionally motivated. An Abstract on this topic has been sent for the National Symposium on Acoustics - 1997.

Exhaustive analysis of extracted pitch, period by period, of signals from recorded performances of renowned singers is being performed. Precise analysis of pitch values at the steady states of notes rendered in actual vocal performances of Hindustani music by established performers strongly suggest the existence of a personal scale structure used in singing. The structure appears to be independent of raga and in conformity with the consonance model of Indian musical scale. A tailor-made preprocessing technique which is used to remove background noise without affecting the musical quality has been developed. The same technique has also been used to reduce the sounds of the accompanying instruments where they are strong enough to interfere with the PDA (Pitch Detection Algorithm) algorithm. A time-domain PDA algorithm is used to detect every pitch-period in the vocal part of the signal. An histogram approach is used to detect the steady notes. It is observed that almost all the steady notes can be represented by simple ratios of the form m/n , where m and n are small integers and $m > n$, within an error of the order of 0.0001 to 0.000001. The value of m is typical for the singer. Altogether recordings of 2 male and 2 female singers in the 'Alap' part of two different ragas for each performer have been analysed. Except for the interval of tivra nishad the accuracy of each note is surprisingly high. Furthermore the histogram does not reveal the existence of significant jitter usually believed to be present in natural voices. This high degree of accuracy indicates an inherent perceptual mechanism of fixing notes using an inherent consonance principle. An Abstract on this topic has been sent for the National Symposium on Acoustics -1997.

Nasality plays a significant phonemic role in Indian vocal music including Bengali. In Bengali all vowels have oral and nasal manners of production with phonemic connotations. An elaborate study of the acoustic correlates of these sounds is therefore necessary to find special properties, if any, in contrast to languages where nasality does not bear a significant phonemic load. The present study is restricted to the determination of spectral correlates of nasal vowels in contrast to the

Parampara



The Newsletter of Sangeet Research Academy Calcutta

MUSIC IS PLAYING WITH FEELING UPON FEELING. THE PERFORMER IS AT ONCE A LISTENER ALSO. HIS OWN PERFORMANCE WORKS BACK TO HIM BEFORE IT GOES FORWARD TO THE LISTENER WHO HEARS IT MUSICALLY.

WEDNESDAY RECITALS AT SRA

SRA does not believe in mass production, therefore, mass admission too is discouraged. SRA picks up uncut diamonds with care and then tries to chisel them into sparkling showpieces.

In the earlier issues of Parampara the training process of the SRA scholars, who go through stringent tests and evaluations, has been discussed while explaining about Raga analysis classes, tala classes, etc. Since music is a performing art one needs to know the art of presentation too. That little bit extra is provided by SRA besides the ladder of numerous platforms and opportunities starting from the Wednesday recital, Mini Sangeet Sammelan, ITC Sangeet Sammelan and many more including foreign assignments.

The Wednesday Recital is essentially of the scholars by the scholars and for the scholars (if one is allowed to put words in Abe Lincoln's mouth!) The aim is to mould an artist into a performer so that the tender thoughts of his art and sweet aesthetic sense can easily prevail upon the practical problems.

After the initial training each scholar is expected to perform before a discerning audience consisting of the Expert Committee, gurus, critics, music lovers, general class students and the fellow scholars. The musical event takes place every Wednesday and each scholar's turn comes once in three-four months. The performance is recorded for a 'Listening Session' when the Expert Committee

sits with the scholar and listens to the music again. This time for thread-bare discussions pointing out the good aspects as well as the flaws. Remedial suggestions are made and the scholar in question is expected to work on the guidelines to improve upon his art. The upward trend of his career-graph helps him to earn respect and money both; because higher grade means increment in the stipend money, what to say of the self esteem!

The non-performing scholars and general class students are made to organise the whole show right from the seating arrangement, stage management, welcoming guests, ushering, announcement, compering to providing accompaniment to the performing scholar.

While the performer learns to handle mikes, lights, instruments and accompanists, faces the audience and builds a rapport, understands the meaning of stage-presence and dress-sense, manages to control his voice and facial expressions - the non-performers watch him keenly for their own benefit because one learns a lot from the errors made by others. The exposure helps them to shed the self-consciousness.

As a result even worst critics cannot help noticing the oozing confidence of the SRA products and "the days of our youth are the days of our glory" is the aim of these unassuming Wednesday Recitals.

But to reach that glorious top is an uphill task. The members of Expert Committee come forward

to help, assist and guide each and every scholar with their experience and expertise with one sole aim and that is to take the performer to the closest proximity of total perfection. These appraisals involve both the visual and the auditive impact of each recital. The 'visual aspect' deals with the mannerism and etiquette related to stage-presentation, whereas the 'audio' revolves around the voice, the style of singing and the practice or 'sadhana' involved with all of these. Frankly, these split-hair deliberations open new avenues of learning as well as teaching for both the teacher and the taught. The progress of the scholar, as assessed by the Committee after the 'listening' of the recorded tape of the recital, is noted in a 'Log Book.' These observations in black and white help during the gradation test of the scholar, but prior to that the guru concerned tries to draw a guideline for his shishya and the shishya, on his part, tries and improves upon his art by following the guideline. In short, the 'Log Book' keeps up a communication between the guru and the senior musicians vis-a-vis, their collective responsibility for the scholars.

"The scholars must listen to their recorded recitals again and again 'critically' before they step into the listening room with the Experts. Only then they will be able to understand and accept the comments made by the Experts", opined Shri Sunil Bose, the master and the resident Expert of SRA, representing Agra Gharana. Shri Mashkoor Ali Khan, SRA musician of Kirana Gharana could not help comparing his training period in Delhi with that of the SRA scholars. "Here the age-old tradition of recitals in the presence of one's Ustad and discerning crowd gets full support of sophisticated recording and listening gadgets as well as the thorough bred and established accompanists. How many amateurs get this kind of professional booster? That is why the scholars of SRA are very lucky."

"Yes we are," the younger lot agrees in unison. In general all of the them feel proud of the fact that such eminent musicians listen to their music and that too seriously ! After that they discuss among themselves how to develop the grey areas. On top of all this the stage, the lights, the sophisticated gadgets and the discerning though small crowd "every bit of the Recital is exciting. And the gains are unlimited." – say the scholars.

The hard-working scholar derives satisfaction, a sense of completeness and fulfils the objectives of the Academy. This endeavour has been quite successful which is confirmed by the fact that three or four scholars belonging to the earlier batches have not only been able to outshine in the country but have also found concert assignments abroad. They have been earning lot of laurels for themselves and for the Academy in India and in the International Halls of Fame. The Academy had adopted a traditional and innovative programme. The thrust of this programme has been to encourage a policy for performance skill and to allow motivated scholars to go for its achievement.



NEWS FROM SRA WESTERN REGION Tanpura Workshop

The Western Regional committee of Sangeet Research Academy organised a Tanpura Workshop. Shri Arvind Parikh was the convener and it was held on the 6th July '97. The venue was the Little Theatre of National Centre for the Performing Arts (NCPA) Mumbai and the time stretched from 9.30 am to 6 pm.

Instead of inviting public at large, invitations were sent to selected music institutions who undertake the teaching of Hindustani classical music. Each institution was requested to delegate 10 participants. In addition to this, prominent musicians were invited individually. As a result, over 90 percent of the participation was from musicians and keen students of music. As this was a workshop, the aim was to induce free and effective discussions. It was therefore, decided that the number of the participants should be limited but due to pressures from various interested people the total member exceeded by more than 25 percent.

The workshop was divided into four major sessions. Prominent musicologists, musicians and makers of instruments were invited as moderators and panelists.

The first session of Tanpura Workshop was focussed on Accoustics. Dr H V Sahasrabudhe was the moderator and panelists were Dr Suvarnalata Rao, Prof H M Modak,

Shri S S Bhave and Shri G Raj Narayan. Aesthetics was the subjects of second session and moderator was Dr Ashoke Ranade. Illuminaries like Shri Shiv Kumar Sharma, Shri Dinkar Kaikini, Shri Satyasheel Deshpande and Shri Vijay Kumar Kichlu were the panelists. Shri Arvind Parikh conducted the third session which was based on Performance, with six important panelists-Shri Shiv Kumar Sharma, Shri Dinkar Kaikini, Ustad Aslam Khan, Smt Neela Bhagwat, Dr N Rajam and Shri Om Prakash Chaurasia. The last session focussing on the Design and Manufacture, was headed by Dr V N Vyas. The panelists were the traditional and contemporary Tanpura and Sitar makers of repute. Shri Ajay Sharma represented Delhi's Rikhiram & Sons, Shri Girish Patel and Shri G Raj Narayan came from Pune and Bangalore. All of these Tanpura makers believed in modern techniques and experiment. The conservative and traditional school of thought was represented by Shri Omar Khan, and Shri Laxman Prasad Shukla of Miraj.

Dr Sāhasrabuddhe, while conducting the first session based on Accoustics, pointed out that the accoutical analysis of Tanpura was initiated by Dr C V Raman years back in 1921. According to Pt Dinkar Kaikini the invention of Tanpura took place more than two hundred years ago and it is still one of the most essential instruments for Indian classical music. Shri V K Kichlu emphasised on the need of a well made Tanpura. Proper tuning

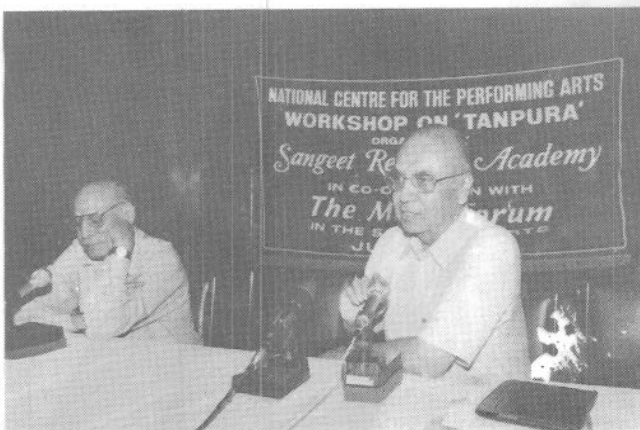
and playing follow next. These are the conditions on which the aesthetics of Tanpura are based.

The contemporary and innovative Tanpura makers stressed on the convenience. Shri G Raj Narayan of Bangalore pointed out that his Tanpura is small in shape and size and, therefore, easy to carry. It's wide range can be moulded to suit both male and female voices. No training is required to play this instrument. Warm, cold or rainy season, even air conditioning — nothing affects the tonal quality or pitch of this modern Tanpura.

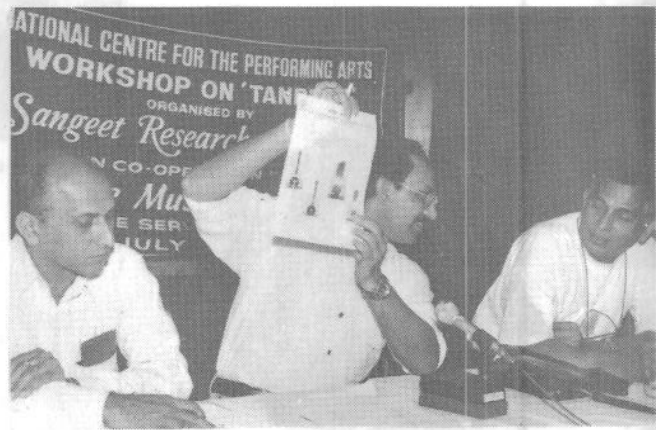
Shri Ajay Sharma of Delhi claimed to have invented a two-in-one instrument which can work as Tanpura as well as a Surmandal. Shri Girish Patel of Pune exhibited a flat Tanpura with the width of two inches only but the resonance was no less than that of the traditional one.

John Barlow, a foreigner, could not attend the Workshop. Shri Arvind Parikh presented his paper in which the emphasis was laid upon the Tanpuras which are easy to carry and pleasant to eyes and ears.

During the threadbare discussions one could appreciate the concern of conservative Tanpura maker Shri Omar Khan of Miraj, who believed in traditional Tanpura with spacious 'Tumba' made out of gourd. According to him the improvised small 'Tanpura' with almost flat Tumba cannot create the desired atmosphere which elevates the spirits of the performer to the level of meditation.

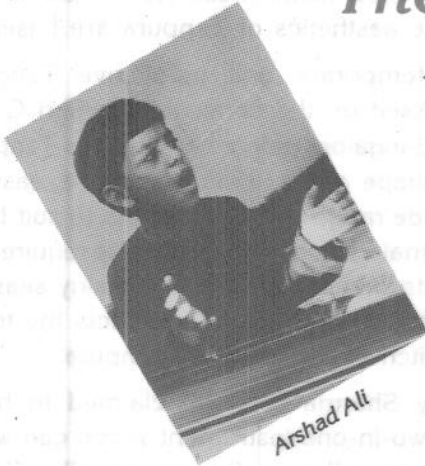


Shri Arvind Parikh, the convener, addressing the audience and introducing the Director General of All India Radio, Shri Shashi Kant Kapoor, who inaugurated the workshop

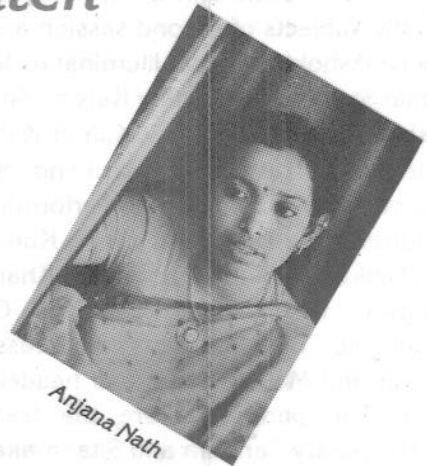


The distinguished panelists who participated in the Tanpura Workshop

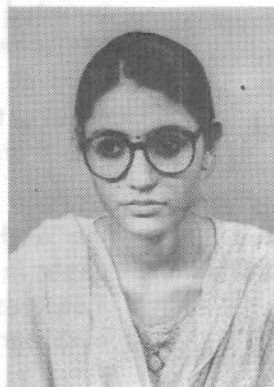
The Present Batch



Arshad Ali



Anjana Nath



Suchismita Das



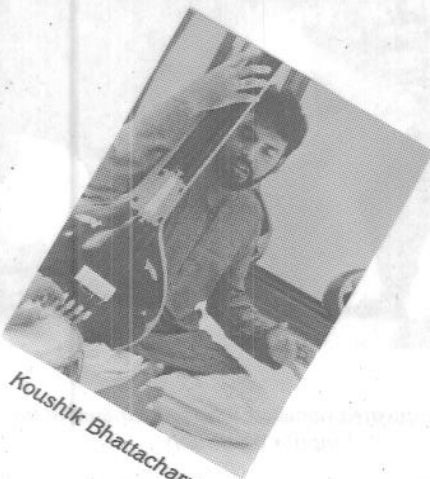
Indrani Chatterjee



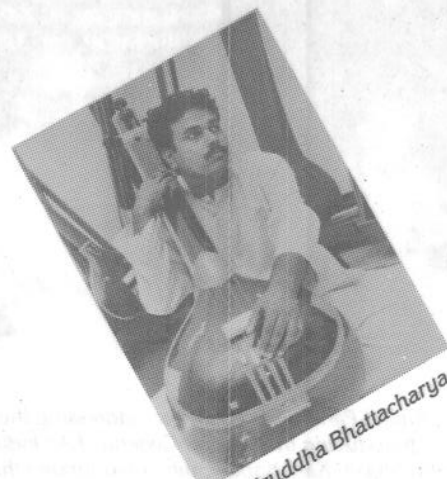
Shashank Maktedar



Kaushiki Chakrabarty



Koushik Bhattacharya

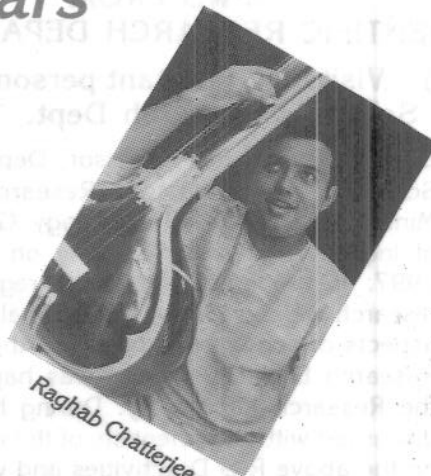


Aniruddha Bhattacharya

of SRA Scholars



Shantanu Bhattacharya



Raghab Chatterjee



Tushar Dutta



D Parthasarathi



Sadhana Deshmukh



Prasant Samaddar



Zainul Abedin

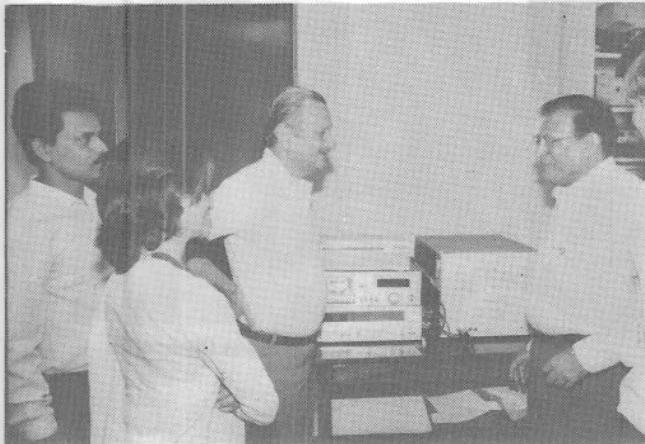


Shirin Nath

NEWS FROM SCIENTIFIC RESEARCH DEPARTMENT

I) Visits of important personalities to the Scientific Research Dept.

- 1) Dr V V Subba Rao, Advisor, Department of Scientific and Industrial Research (DSIR), Ministry of Science & Technology, Government of India, visited the Academy on 13th June 1997. He took keen interest regarding the research projects involving the signal processing aspects of speech and music of the Scientific Research Department and was happy to see the Research Laboratory. During his visit he discussed with the scientists of the department on the above R & D activities and was glad to see the work being carried out. The department gave him the reprints of the papers published in various scientific journals. Dr Rao suggested to do some work on the synthesis of speech and music signals and also discussed about the future programme of the department.



Dr V V Subba Rao in conversation with our Executive Director Shri V K Kichhu and Smt Dipali Nag.

- 2) Dr S S Agrawal, Scientist 'F' and Head, Speech Technology Group, Central Electronics Engineering Research Institute (CEERI), New Delhi, and President of the Acoustical Society of India, visited the Scientific Research Department on 2nd July 1997. He was specially interested in the collaborative research activity between the Scientific Research Department of Sangeet Research Academy and the Electronics & Communication Sciences Unit of Indian Statistical Institute, in the area of analysis, synthesis and computer recognition of speech/music signals.

- II) Bureau of Indian Standards, Government of India, have included Sangeet Research Academy as a member of Acoustical Sectional Committee (LTD 5/P 3) in the panel for sound systems, for its Scientific Research activities.

- III) Shri Pathik Guha, Journalist, published an article in "THE TELEGRAPH - Know-How" on 9th June 1997, the activities of the Scientific Research Department. Here are some excerpts from the article "BYTEFUL OF RAGAS" -

- A) "The guru is away on foreign tour. Yet you don't miss your lessons, thanks to science's foray into aesthetics," reports Pathik Guha.

"How about this new idea? Suppose you're taking music lessons - vocal or instrumental - from your guru. Now that the gurukul tradition is almost non-existent, you can hardly expect the teacher to be with you whenever you practice. Wouldn't it be good if you had a kit that could correct your rendition, tell you where and when you're digressing from the swaralipi charted by the teacher?"

Sounds unbelievable?

Well, it's not crazy at all. And if the researchers at the Sangeet Research Academy (SRA), Calcutta, are to be believed, such a musical aid may be round the corner. A kit like that, if custom-built for you, will mark the marriage of two apparently disparate ideas - aesthetics and science.....

....."Being taught in teacher's absence is not doing away with him", explains Dutta, "What we've been suggesting is an aid so that you can follow his instructions better. We're not poaching into classicist's domain. We're only making their tasks easier".....

What's Dutta talking about?

It's basically a software that will match the audiospectrum (graphical representations of sound waves generated on video terminal) of the guru with that of the disciple. An erring sishya's audiospectrum during the practice will show exactly where he or she is going wrong. All a vocalist needs to do is watch the terminal and appropriately manipulate the pharynx, tongue, palate, oral cavity and nose until his or her audiospectrum matches that of the guru's. This will yield the rendition prescribed by the Ustad. Can there be a taalim better than this?.....

B)“The man who first brought music and science together was Greek philosopher Pythagoras. He found a basic relation between musical harmony and mathematics.”.....

.....“Studies on the acoustics of music were mostly undertaken in the West. Indian Nobel laureate C V Raman’s keen interest in understanding the physics of several oriental instruments yielded some results.”.....

Shri Guha in his article mentions some observations of Smt Dipali Nag, eminent vocalist and Head of SRA’s Scientific Research Department, “these days music is immensely dependent on marvels of science. Modern gadgets flood the stage at concerts. Quite often even singers’ or instrumentalists’ performance is improved upon through state-of-the art audio systems. Why not take the advantage of science at other levels too?”.....

.....“I believe this can revolutionise everything – from learning to appreciation of music”.....

“Let me not talk about the newer insights of cognitive science that can accrue to serious studies of music. That’s vast domain which, I must say, is lying unexplored”.....

C)“The raison d’tre for SRA’s formation has been to hone talents”, comments Smt Nag, “What’s the use of all this R & D if we can’t put our knowledge for that? Our aims are not only to improve upon the quality of training but also to slash down the time and expenses for that”.....

.....“We are not like those universities or institutions that only award degrees or diplomas in music but do not nurture talents”, comments Shri V K Kichlu, Executive Director, SRA, “the Academy has been created to provide youngsters possessing exceptional qualities with the ambience of the old gurukul system which is so very essential for maintaining our rich heritage in music. R & D is an integral part of our scheme of things here”.....



HAPPENINGS

1. Ms Sonal Mansingh, the reputed Odissi Dancer visited SRA in June, 1997. Shri Vijay Kichlu explained her the activities and objectives of various departments. She was very much delighted to see an all music-environment of SRA.

2. On the occasion of Pandit K G Ginde’s third death anniversary Km Subhra Guha gave a scintillating performance in a musical programme held on the 13th July in Bombay. She was accompanied by Tulsidas Borekar on harmonium and Onkar Gulwadi on tabla. That the recital was well received is evident from some excerpts from the letter of Shri C K Vissanji, a music lover from Bombay - “Sangeet Research Academy has given some of the finest young vocalists This all could not have been possible without the conception and implementation of the policies of SRA headed by you (Shri V K Kichlu) since many years Subhra Guha not only sang exceptionally well but her stage presence was also excellent She reminded us of Gindeji’s Gayaki. Her choice of Ragas and Bandishes was well thought of. In short, she has become an excellent vocalist ..”

3. Shri Rashid Khan, as a young scholar of SRA, had enjoyed the musical company of the gurus belonging to different gharanas. Whatever he wanted to learn, the gurus taught him happily. Shri Sunil Bose of Agra Gharana still continues to guide the brilliant vocalist whenever approached by him. As a token of gratitude, Rashid offered to sing for his mentor and guide on the 22nd July at ‘Sunny Tower’. He was accompanied by Murad Ali on Sarangi, Shri Jyoti Goho on harmonium and Shri Yogesh Shamsi on Tabla. As a befitting ‘gurudakshina’ Rashid presented a bouquet of ragas like Mian Malhar, Gavati and Desh.

4. The two day Malhar Utsav of Dover Lane Music Conference at Madhusudan Mancha featured two eminent members of SRA family, Shri Vijay Kichlu and Shri Ajoy Chakrabarty. Shri Kichlu, who opened this Utsav, gave one of the best recitals of his musical career. Singing alap, Sadra and drut ektal khayal in the Agra style he painted a true picture of Megh Malhar. His tonal power and accuracy had a distinct flavour of Ustad Latafat Hussain Khan’s gayaki.

Shri Ajoy Chakrabarty presented an uncommon raga, Meerabai Ki Malhar, which he had learnt from Shri Nivrutibua Sarnaik. True to his training, Ajoy maintained the Jaipur-Atrauli flavour throughout the portrayal of the raga.

Late Shri Nivrutibua Sarnaik and Late Ustad Latafat Hussain Khan - both were gurus in Sangeet Research Academy.

5. B B C World Service Radio and British Council had organised four major events of Indian classical music in the four metropolitan cities as part of the Golden Jubilee Celebrations of India's Independence. SRA's own scholar, now guru, and one of the most brilliant classical musicians of younger generation Shri Ajoy Chakrabarty was selected as the only representative of the vocalists of our country. His rendition of Raga Megh and Hansadhvani reverberated in the packed to capacity G D Birla Sabhagar in Calcutta on August 7 evening. On popular demand Bade Ghulam Ali's 'Aye Na Balam' came as a finale. SRA's pride Samar Saha gave him Tabla accompaniment.

Mark Tally of BBC introduced and interviewed Ajoy who, in a reply to his question, admitted that Indian classical music cannot be mastered in one lifetime. By the time a westerner is well over his career Indian performer just starts to realise the value of his art form. The quest for more knowledge keeps him going even after 50 or 60 to strive to reach the peak. Tully went on to ask him why Bengal is so proud of its cultural heritage. Ajoy explained that the moderate climatic conditions have helped the people living in this region to absorb all the finer aspects of social and cultural traditions for centuries. That has made Bengal the seat of culture.

6. Smt Vani Jairam, the famous playback singer of 'Bole Re Papihara' repute came to visit SRA on 8th August. A short vocal recital by SRA scholar, Km Kaushiki Chakrabarty, was presented in her honour. On popular demand Vani too very graciously agreed to sing for SRA family. Ajoy Chakrabarty accompanied her on the harmonium and Shri Samar Saha on the Tabla and made the moments memorable.



MUSIC BEFORE AND AFTER INDEPENDENCE

Dependence means suppression, in spite of that Hindustani classical music survived in Indian States even before 15th August 1947. It is not important to know 'how' but it did please some of the music-loving princes, gave a sense of pride to status conscious rajahs and amused fun loving Britons who thought that the cacophonial noise was more of a vocal gymnastic than song (Verdict on India by Beverly Nichole). Our education system was also dyed in the same hue and colour; the

intellectuals like Bankim Chandra Chattopadhyaya or Sharat Chandra also ridiculed classical music and the instruments like Tanpura and Tabla. Tagore was an exception.

Classical music remained confined even during the eighteenth and nineteenth centuries to the initiated few or within the four walls of the different courts. It had no contact with the masses. Lack of travel and absence of exchange of knowledge with other musicians bred narrowness, egoism and false vanity. But it had a plus point too. The confinement led to the birth of the gharana system, which enriched the art of music by attractive stylised forms of singing with rigid and conservative ideas in teaching also.

Most of the masters of the yesteryears remember those good old days with nostalgia. 'Music was dominated by very few — really learned musicians. Now music dominates because, I feel, music too is independent and that is why it is open to all — deserving, undeserving alike' laments Ustad Abdul Rashid Khan. Shri Sunil Bose misses the close contact of nature, the deliciously slow pace of life and an atmosphere of self-realisation which always gave new dimensions to one's musical thoughts. "The fast and mechanical life reflects in the art forms also. Too many performances leave no time for emotional involvement with one's music. 'Ya faida Ya. quaeda' summarises it all" opines the octogenerian master and these feelings were echoed by Shri A Kanan too. According to him, the audience too showed better musical taste in those days. "Even in small towns we used to get discerning audience." "The qualitative musicianship and listenership is a rarity these days" agrees Shri V K Kuchlu, "in the bygone era both the musician and the listener loved to exert themselves. The musician tried to give a neat picture of raga without announcing its name. The listeners enjoyed the suspense to its fullest and as soon as the frame of the raga emerged, one could hear the whisper all around. This was possible only because training in those days was extremely intense. The gurus were sincere and truly dedicated to their art. They sacrificed a lot for the benefit of their inheritors who were their liability." Surprisingly enough a musician like Shri Mashkoo Ali Khan of this generation also seconds the opinion of Shri Kichlu. According to him, the gharanas maintained the purity of talim and produced worthy inheritors who were devoted to music.

"But musicians in those days did not enjoy the social or monetary recognition" mused Shri Ajoy Sinha Roy. "Music was prohibited for ladies. And that is why success came my way so very easily",

admitted Smt Dipali Nag naively but actually it was not so easy for the ladies to compete with the professional lady singers of those days mainly because of the social barrier.

The scene of music went through a sea-change with the revolutionary work done by Pt V N Bhatkhande. He realised that the art of music would soon face extinction unless the public took interest in it and the educated class started learning it. To spread the message of music far and wide and to give it a respectable and academic status, Bhatkhandeji planned an All India Music Conference in 1916. The provincial rulers were requested to send their musicians to Baroda — the venue of the first such event. Many such conferences at national level were organised later on by his continuous efforts.

Thus the foundation work was done by Bhatkhandeji even before India became free. After Independence, with the socio-political changes, especially with the withdrawal of privy purses, musicians were in need of a shelter. "At that time, Dr Keshkar, the then Director of All India Radio, allotted a fixed time for broadcasts of classical music. "My music career started from a chance visit to AIR station where I was guided to take music seriously. For the present generation this may sound like a fairy tale" Shri A Kanan said smiling ruefully. "AIR did bring respectability to music" reminisces Shri Ajoy Sinha Roy "and, of course, a source of income, though meagre, was introduced to the musicians. Not only this, the masses took interest in music. Soon after, Pt Ravi Shankar and Ustad Ali Akbar Khan's tremendous success in western countries changed the whole complexion. Music became popular, respectable and now its a status symbol."

"Many business and corporate houses take active interest in music but the government is its biggest patron", Shri Kichlu reflects, "as a result one can acquire a respectable degree in music from universities, get exposure through AIR, TV, State Academies and Councils dealing with cultural exchanges between countries. About 90% of musical events sponsored by the government can be enjoyed in various Trade Fairs, Utsavs, Samadhis, etc. In short, it has increased its dimensions hundred times. There was a time when in a year 5 to 10 festivals used to take place in and around Calcutta. Now, over 200 events take place and all attract large crowd. Intellectuals like to be noticed in these places and the success of such events turn out to be heady both for the artistes and the organisers."

But there always is a but. All these stalwarts agree that in spite of all this, the quality suffers. Artistes get distracted when exposed to other styles. Gharanas are disintegrating. Most of the students cultivate music as a hobby. Those, who take it seriously, suffer, because the teaching system too is collapsing ; gurus are fewer and too busy to devote time to the shishyas. Students also lack patience and want to perform even before they are ready to do so. This way, a highly specialised subject like classical music meant for truly initiated few, is losing its purity, substance and quality at the cost of its popularity.

In the immortal work "Hindustani Sangeet Paddhati" Bhatkhandeji had expressed his ideas about the changes in music. According to him, "This is not a surprising fact. With progress of centuries when the writers could no longer master Sanskrit for writing, they started writing in the language in vogue as a natural rule. When the Deshi language also became illegible, music fell into the hands of the illiterates The practical musicians of today have cultured and polished their voice in a whimsical manner and have taken the taste of the public astray with their vocal power. This distorted taste has found its grip strong in holding the society".

All these observations by stalwarts prove only one thing - music had gone through changes earlier; music is going through change now and it will continue to do so in future too. In spite of all this Hindustani classical music has survived and will flourish in the ages to come.



I REMEMBER

My acquaintance with Padmabhushan Pt Jnan Prakash Ghosh was from 1936, when I was twelve years old and was living with my Guruji, the Late Girija Shankar Chakrabarty. Jnanda visited my Guruji frequently to receive talim. Sri Sudhirlal Chakravarti also lived with my Guruji at Harrison Road. Sudhirda and I visited Jnanda's residence to listen to music that was played on a large record player. After the establishment of Jhankar Music Circle, regular concerts of great maestros such as, Ustad Bade Gulam Ali Khan, Ustad Hafiz Ali Khan and Ustad Majid Khan were held. I had the rare privilege of receiving the utmost love and affection from my Guruji. When his health was declining, he instructed Jnanda to impart training to us.

Jnanda was a prolific composer of two thousand bandishes of Khayal. I remember the time when Jnanda was associated with AIR Calcutta. When I went to perform there, Jnanda used to ring me up from his office to enquire about the raga I have chosen to perform. When I said that I was performing the raga Goud Sarang, he immediately said that he has composed a beautiful Tarana in Goud Sarang and he could teach me then and there. I was overwhelmed with enthusiasm and went over to him and learnt the Tarana, but on returning to the studio I found that the composition was not complete. When I rang him back he replied, "You come here. I will compose the rest." Half an hour later I rendered the complete composition in the live broadcast. Such was his knowledge in the field of music which does not require any elaboration.

Shri Biresh Roy



SRA PUBLICATIONS

With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship : history, theory and philosophy of Indian music. Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

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DARSHANPARAK ANUSHEELAN (Hindi)
by Dr Vimla Musalgaonker Pages 399 Rs. 400.00
4. SRA Journal "GAVESHANA" Rs. 30.00



QUATABLE QUOTE

Music is the highest art and to those who understand, is the highest worship.

- Swami Vivekananda



OBITUARY

Sanjukta Panigrahi

Sanjukta Panigrahi – the celestial dancer who took Odissi dance to the dizzy heights of classicism as well as popularity, left for her heavenly abode on the 24th June leaving behind her doting husband and co-artist (vocalist) Shri Raghunath Panigrahi and bereaved family members. Sangeet Research Academy family very fondly remembers its association with this great yet down-to-earth personality.



The loss to the world of performing arts and its admirers is irreparable.

Shrikant Bakre

Shrikant Bakre, a renowned vocalist of Indore Gharana breathed his last on 7th July. Born at Nagpur in 1930 Shri Bakre's love for music made him settle down in Calcutta. A senior disciple of late Ustad Amir Khan, Shri Bakre came in close association with late Ustad Bade



Ghulam Ali Khan. Due to this there was a very subtle combination of both Indore and Patiala gharana in his gayaki which took him to places. He was awarded Honorary Citizenship of USA. He was close to SRA family and came as an examiner or performer whenever requested.

Shri Bakre's passing away is a great loss for the world of music.

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Parampara

The Newsletter of Sangeet Research Academy Calcutta



MUSIC IS PLAYING WITH FEELING UPON FEELING. THE PERFORMER IS AT ONCE A LISTENER ALSO. HIS OWN PERFORMANCE WORKS BACK TO HIM BEFORE IT GOES FORWARD TO THE LISTENER WHO HEARS IT MUSICALLY.

WEDNESDAY RECITALS AT SRA

SRA does not believe in mass production, therefore, mass admission too is discouraged. SRA picks up uncut diamonds with care and then tries to chisel them into sparkling showpieces.

In the earlier issues of Parampara the training process of the SRA scholars, who go through stringent tests and evaluations, has been discussed while explaining about Raga analysis classes, tala classes, etc. Since music is a performing art one needs to know the art of presentation too. That little bit extra is provided by SRA besides the ladder of numerous platforms and opportunities starting from the Wednesday recital, Mini Sangeet Sammelan, ITC Sangeet Sammelan and many more including foreign assignments.

The Wednesday Recital is essentially of the scholars by the scholars and for the scholars (if one is allowed to put words in Abe Lincoln's mouth!) The aim is to mould an artist into a performer so that the tender thoughts of his art and sweet aesthetic sense can easily prevail upon the practical problems.

After the initial training each scholar is expected to perform before a discerning audience consisting of the Expert Committee, gurus, critics, music lovers, general class students and the fellow scholars. The musical event takes place every Wednesday and each scholar's turn comes once in three-four months. The performance is recorded for a 'Listening Session' when the Expert Committee

sits with the scholar and listens to the music again. This time for thread-bare discussions pointing out the good aspects as well as the flaws. Remedial suggestions are made and the scholar in question is expected to work on the guidelines to improve upon his art. The upward trend of his career-graph helps him to earn respect and money both; because higher grade means increment in the stipend money, what to say of the self esteem!

The non-performing scholars and general class students are made to organise the whole show right from the seating arrangement, stage management, welcoming guests, ushering, announcement, compering to providing accompaniment to the performing scholar.

While the performer learns to handle mikes, lights, instruments and accompanists, faces the audience and builds a rapport, understands the meaning of stage-presence and dress-sense, manages to control his voice and facial expressions - the non-performers watch him keenly for their own benefit because one learns a lot from the errors made by others. The exposure helps them to shed the self-consciousness.

As a result even worst critics cannot help noticing the oozing confidence of the SRA products and "the days of our youth are the days of our glory" is the aim of these unassuming Wednesday Recitals.

But to reach that glorious top is an uphill task. The members of Expert Committee come forward

to help, assist and guide each and every scholar with their experience and expertise with one sole aim and that is to take the performer to the closest proximity of total perfection. These appraisals involve both the visual and the auditive impact of each recital. The 'visual aspect' deals with the mannerism and etiquette related to stage-presentation, whereas the 'audio' revolves around the voice, the style of singing and the practice or 'sadhana' involved with all of these. Frankly, these split-hair deliberations open new avenues of learning as well as teaching for both the teacher and the taught. The progress of the scholar, as assessed by the Committee after the 'listening' of the recorded tape of the recital, is noted in a 'Log Book.' These observations in black and white help during the gradation test of the scholar, but prior to that the guru concerned tries to draw a guideline for his shishya and the shishya, on his part, tries and improves upon his art by following the guideline. In short, the 'Log Book' keeps up a communication between the guru and the senior musicians vis-a-vis, their collective responsibility for the scholars.

"The scholars must listen to their recorded recitals again and again 'critically' before they step into the listening room with the Experts. Only then they will be able to understand and accept the comments made by the Experts", opined Shri Sunil Bose, the master and the resident Expert of SRA, representing Agra Gharana. Shri Mashkoor Ali Khan, SRA musician of Kirana Gharana could not help comparing his training period in Delhi with that of the SRA scholars. "Here the age-old tradition of recitals in the presence of one's Ustad and discerning crowd gets full support of sophisticated recording and listening gadgets as well as the thorough bred and established accompanists. How many amateurs get this kind of professional booster? That is why the scholars of SRA are very lucky."

"Yes we are," the younger lot agrees in unison. In general all of the them feel proud of the fact that such eminent musicians listen to their music and that too seriously ! After that they discuss among themselves how to develop the grey areas. On top of all this the stage, the lights, the sophisticated gadgets and the discerning though small crowd "every bit of the Recital is exciting. And the gains are unlimited." – say the scholars.

The hard-working scholar derives satisfaction, a sense of completeness and fulfils the objectives of the Academy. This endeavour has been quite successful which is confirmed by the fact that three or four scholars belonging to the earlier batches have not only been able to outshine in the country but have also found concert assignments abroad. They have been earning lot of laurels for themselves and for the Academy in India and in the International Halls of Fame. The Academy had adopted a traditional and innovative programme. The thrust of this programme has been to encourage a policy for performance skill and to allow motivated scholars to go for its achievement.



NEWS FROM SRA WESTERN REGION

Tanpura Workshop

The Western Regional committee of Sangeet Research Academy organised a Tanpura Workshop. Shri Arvind Parikh was the convener and it was held on the 6th July '97. The venue was the Little Theatre of National Centre for the Performing Arts (NCPA) Mumbai and the time stretched from 9.30 am to 6 pm.

Instead of inviting public at large, invitations were sent to selected music institutions who undertake the teaching of Hindustani classical music. Each institution was requested to delegate 10 participants. In addition to this, prominent musicians were invited individually. As a result, over 90 percent of the participation was from musicians and keen students of music. As this was a workshop, the aim was to induce free and effective discussions. It was therefore, decided that the number of the participants should be limited but due to pressures from various interested people the total member exceeded by more than 25 percent.

The workshop was divided into four major sessions. Prominent musicologists, musicians and makers of instruments were invited as moderators and panelists.

The first session of Tanpura Workshop was focussed on Acoustics. Dr H V Sahasrabudhe was the moderator and panelists were Dr Suvarnalata Rao, Prof H M Modak,

Shri S S Bhavde and Shri G Raj Narayan. Aesthetics was the subject of the second session and the moderator was Dr Ashoke Ranade. Illuminaries like Shri Shiv Kumar Sharma, Shri Dinkar Kaikini, Shri Satyasheel Deshpande and Shri Vijay Kumar Kichlu were the panelists. Shri Arvind Parikh conducted the third session which was based on Performance, with six important panelists—Shri Shiv Kumar Sharma, Shri Dinkar Kaikini, Ustad Aslam Khan, Smt Neela Bhagwat, Dr N Rajam and Shri Om Prakash Chaurasia. The last session focussing on the Design and Manufacture, was headed by Dr V N Vyas. The panelists were the traditional and contemporary Tanpura and Sitar makers of repute. Shri Ajay Sharma represented Delhi's Rikhiram & Sons, Shri Girish Patel and Shri G Raj Narayan came from Pune and Bangalore. All of these Tanpura makers believed in modern techniques and experiment. The conservative and traditional school of thought was represented by Shri Omar Khan, and Shri Laxman Prasad Shukla of Miraj.

Dr Sahasrabudhe, while conducting the first session based on Acoustics, pointed out that the acoustical analysis of Tanpura was initiated by Dr C V Raman years back in 1921. According to Pt Dinkar Kaikini the invention of Tanpura took place more than two hundred years ago and it is still one of the most essential instruments for Indian classical music. Shri V K Kichlu emphasised on the need of a well made Tanpura. Proper tuning

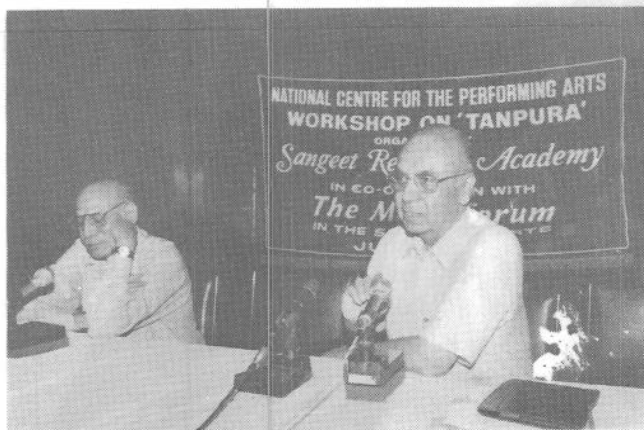
and playing follow next. These are the conditions on which the aesthetics of Tanpura are based.

The contemporary and innovative Tanpura makers stressed on the convenience. Shri G Raj Narayan of Bangalore pointed out that his Tanpura is small in shape and size and, therefore, easy to carry. It's wide range can be moulded to suit both male and female voices. No training is required to play this instrument. Warm, cold or rainy season, even air conditioning — nothing affects the tonal quality or pitch of this modern Tanpura.

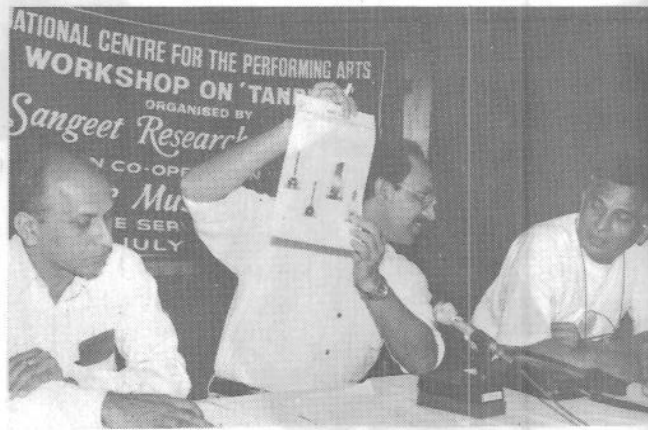
Shri Ajay Sharma of Delhi claimed to have invented a two-in-one instrument which can work as Tanpura as well as a Surmandal. Shri Girish Patel of Pune exhibited a flat Tanpura with the width of two inches only but the resonance was no less than that of the traditional one.

John Barlow, a foreigner, could not attend the Workshop. Shri Arvind Parikh presented his paper in which the emphasis was laid upon the Tanpuras which are easy to carry and pleasant to eyes and ears.

During the threadbare discussions one could appreciate the concern of conservative Tanpura maker Shri Omar Khan of Miraj, who believed in traditional Tanpura with spacious 'Tumba' made out of gourd. According to him the improvised small 'Tanpura' with almost flat Tumba cannot create the desired atmosphere which elevates the spirits of the performer to the level of meditation.

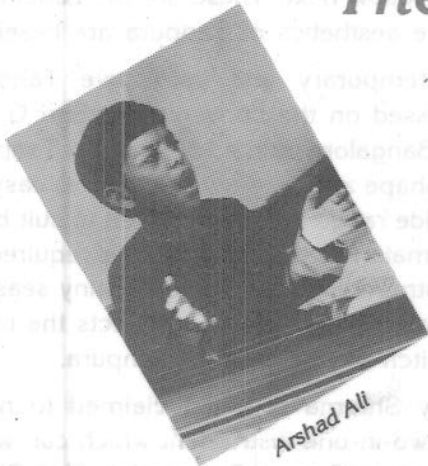


Shri Arvind Parikh, the convener, addressing the audience and introducing the Director General of All India Radio, Shri Shashi Kant Kapoor, who inaugurated the workshop

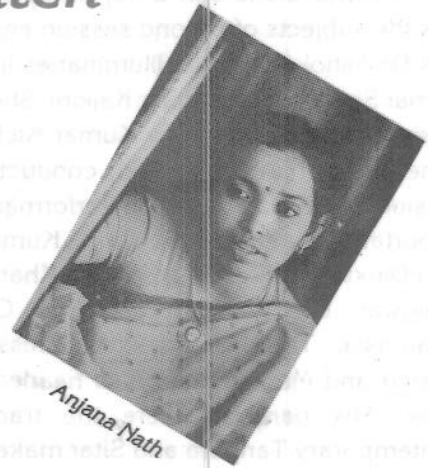


The distinguished panelists who participated in the Tanpura Workshop

The Present Batch



Arshad Ali



Anjana Nath



Suchismita Das



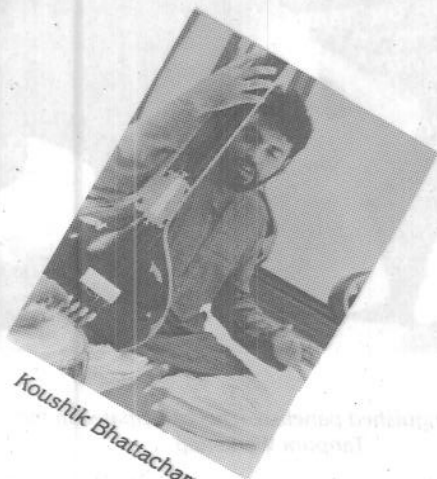
Indrani Chatterjee



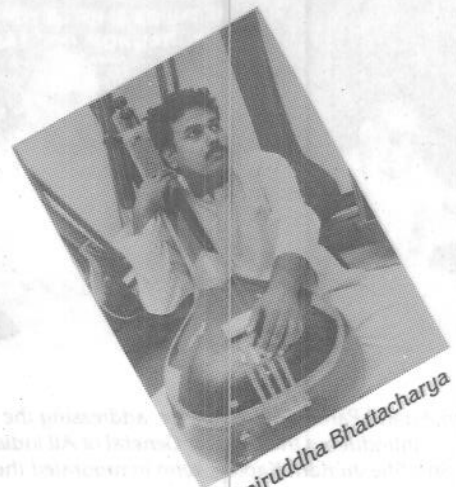
Shashank Maktedar



Kaushiki Chakrabarty



Koushik Bhattacharya

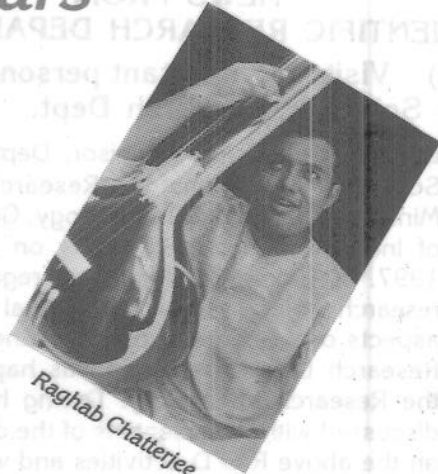


Aniruddha Bhattacharya

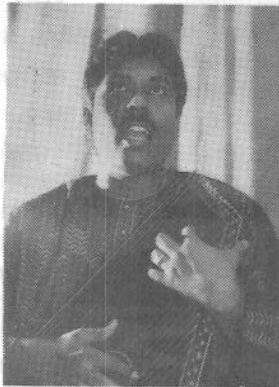
of SRA Scholars



Shantanu Bhattacharya



Raghab Chatterjee



Tushar Dutta



D Parthasarathi



Sadhana Deshmukh



Prasant Samaddar



Zainul Abedin

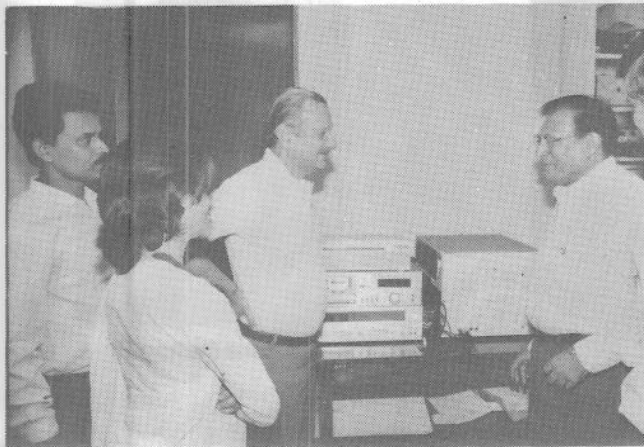


Shirin Nath

NEWS FROM SCIENTIFIC RESEARCH DEPARTMENT

I) Visits of important personalities to the Scientific Research Dept.

- 1) Dr V V Subba Rao, Advisor, Department of Scientific and Industrial Research (DSIR), Ministry of Science & Technology, Government of India, visited the Academy on 13th June 1997. He took keen interest regarding the research projects involving the signal processing aspects of speech and music of the Scientific Research Department and was happy to see the Research Laboratory. During his visit he discussed with the scientists of the department on the above R & D activities and was glad to see the work being carried out. The department gave him the reprints of the papers published in various scientific journals. Dr Rao suggested to do some work on the synthesis of speech and music signals and also discussed about the future programme of the department.



Dr V V Subba Rao in conversation with our Executive Director Shri V K Kichhu and Smt Dipali Nag.

- 2) Dr S S Agrawal, Scientist 'F' and Head, Speech Technology Group, Central Electronics Engineering Research Institute (CEERI), New Delhi, and President of the Acoustical Society of India, visited the Scientific Research Department on 2nd July 1997. He was specially interested in the collaborative research activity between the Scientific Research Department of Sangeet Research Academy and the Electronics & Communication Sciences Unit of Indian Statistical Institute, in the area of analysis, synthesis and computer recognition of speech/music signals.

- II) Bureau of Indian Standards, Government of India, have included Sangeet Research Academy as a member of Acoustical Sectional Committee (LTD 5/P 3) in the panel for sound systems, for its Scientific Research activities.

- III) Shri Pathik Guha, Journalist, published an article in "THE TELEGRAPH - Know-How" on 9th June 1997, the activities of the Scientific Research Department. Here are some excerpts from the article "BYTEFUL OF RAGAS" -

- A) "The guru is away on foreign tour. Yet you don't miss your lessons, thanks to science's foray into aesthetics," reports Pathik Guha.

"How about this new idea? Suppose you're taking music lessons - vocal or instrumental - from your guru. Now that the gurukul tradition is almost non-existent, you can hardly expect the teacher to be with you whenever you practice. Wouldn't it be good if you had a kit that could correct your rendition, tell you where and when you're digressing from the swaralipi charted by the teacher?"

Sounds unbelievable?

Well, it's not crazy at all. And if the researchers at the Sangeet Research Academy (SRA), Calcutta, are to be believed, such a musical aid may be round the corner. A kit like that, if custom-built for you, will mark the marriage of two apparently disparate ideas - aesthetics and science.....

....."Being taught in teacher's absence is not doing away with him", explains Dutta, "What we've been suggesting is an aid so that you can follow his instructions better. We're not poaching into classicist's domain. We're only making their tasks easier".....

What's Dutta talking about?

It's basically a software that will match the audiospectrum (graphical representations of sound waves generated on video terminal) of the guru with that of the disciple. An erring sishya's audiospectrum during the practice will show exactly where he or she is going wrong. All a vocalist needs to do is watch the terminal and appropriately manipulate the pharynx, tongue, palate, oral cavity and nose until his or her audiospectrum matches that of the guru's. This will yield the rendition prescribed by the ustad. Can there be a taalim better than this?.....

B)“The man who first brought music and science together was Greek philosopher Pythagoras. He found a basic relation between musical harmony and mathematics.”.....

.....“Studies on the acoustics of music were mostly undertaken in the West. Indian Nobel Laureate C V Raman’s keen interest in understanding the physics of several oriental instruments yielded some results.”.....

Shri Guha in his article mentions some observations of Smt Dipali Nag, eminent vocalist and Head of SRA’s Scientific Research Department, “these days music is immensely dependent on marvels of science. Modern gadgets flood the stage at concerts. Quite often even singers’ or instrumentalists’ performance is improved upon through state-of-the art audio systems. Why not take the advantage of science at other levels too?”.....

.....“I believe this can revolutionise everything – from learning to appreciation of music”.....

“Let me not talk about the newer insights of cognitive science that can accrue to serious studies of music. That’s vast domain which, I must say, is lying unexplored”.....

C)“The raison d’tre for SRA’s formation has been to hone talents”, comments Smt Nag, “What’s the use of all this R & D if we can’t put our knowledge for that? Our aims are not only to improve upon the quality of training but also to slash down the time and expenses for that”.....

.....“We are not like those universities or institutions that only award degrees or diplomas in music but do not nurture talents”, comments Shri V K Kichlu, Executive Director, SRA, “the Academy has been created to provide youngsters possessing exceptional qualities with the ambience of the old gurukul system which is so very essential for maintaining our rich heritage in music. R & D is an integral part of our scheme of things here”.....



HAPPENINGS

1. Ms Sonal Mansingh, the reputed Odissi Dancer visited SRA in June, 1997. Shri Vijay Kichlu explained her the activities and objectives of various departments. She was very much delighted to see an all music-environment of SRA.

2. On the occasion of Pandit K G Ginde’s third death anniversary Km Subhra Guha gave a scintillating performance in a musical programme held on the 13th July in Bombay. She was accompanied by Tulsidas Borekar on harmonium and Onkar Gulwadi on tabla. That the recital was well received is evident from some excerpts from the letter of Shri C K Vissanji, a music lover from Bombay - “Sangeet Research Academy has given some of the finest young vocalists This all could not have been possible without the conception and implementation of the policies of SRA headed by you (Shri V K Kichlu) since many years Subhra Guha not only sang exceptionally well but her stage presence was also excellent She reminded us of Gindeji’s Gayaki. Her choice of Ragas and Bandishes was well thought of. In short, she has become an excellent vocalist ..”

3. Shri Rashid Khan, as a young scholar of SRA, had enjoyed the musical company of the gurus belonging to different gharanas. Whatever he wanted to learn, the gurus taught him happily. Shri Sunil Bose of Agra Gharana still continues to guide the brilliant vocalist whenever approached by him. As a token of gratitude, Rashid offered to sing for his mentor and guide on the 22nd July at ‘Sunny Tower’. He was accompanied by Murad Ali on Sarangi, Shri Jyoti Goho on harmonium and Shri Yogesh Shamsi on Tabla. As a befitting ‘gurudakshina’ Rashid presented a bouquet of ragas like Mian Malhar, Gavati and Desh.

4. The two day Malhar Utsav of Dover Lane Music Conference at Madhusudan Mancha featured two eminent members of SRA family, Shri Vijay Kichlu and Shri Ajoy Chakrabarty. Shri Kichlu, who opened this Utsav, gave one of the best recitals of his musical career. Singing alap, Sadra and drut ektal khayal in the Agra style he painted a true picture of Megh Malhar. His tonal power and accuracy had a distinct flavour of Ustad Latafat Hussain Khan’s gayaki.

Shri Ajoy Chakrabarty presented an uncommon raga, Meerabai Ki Malhar, which he had learnt from Shri Nivrutibua Sarnaik. True to his training, Ajoy maintained the Jaipur-Atrauli flavour throughout the portrayal of the raga.

Late Shri Nivrutibua Sarnaik and Late Ustad Latafat Hussain Khan - both were gurus in Sangeet Research Academy.

5. B B C World Service Radio and British Council had organised four major events of Indian classical music in the four metropolitan cities as part of the Golden Jubilee Celebrations of India's Independence. SRA's own scholar, now guru, and one of the most brilliant classical musicians of younger generation Shri Ajoy Chakrabarty was selected as the only representative of the vocalists of our country. His rendition of Raga Megh and Hansadhvani reverberated in the packed to capacity G D Birla Sabhagar in Calcutta on August 7 evening. On popular demand Bade Ghulam Ali's 'Aye Na Balam' came as a finale. SRA's pride Samar Saha gave him Tabla accompaniment.

Mark Tally of BBC introduced and interviewed Ajoy who, in a reply to his question, admitted that Indian classical music cannot be mastered in one lifetime. By the time a westerner is well over his career Indian performer just starts to realise the value of his art form. The quest for more knowledge keeps him going even after 50 or 60 to strive to reach the peak. Tully went on to ask him why Bengal is so proud of its cultural heritage. Ajoy explained that the moderate climatic conditions have helped the people living in this region to absorb all the finer aspects of social and cultural traditions for centuries. That has made Bengal the seat of culture.

6. Smt Vani Jairam, the famous playback singer of 'Bole Re Papihara' repute came to visit SRA on 8th August. A short vocal recital by SRA scholar, Km Kaushiki Chakrabarty, was presented in her honour. On popular demand Vani too very graciously agreed to sing for SRA family. Ajoy Chakrabarty accompanied her on the harmonium and Shri Samar Saha on the Tabla and made the moments memorable.



MUSIC

BEFORE AND AFTER INDEPENDENCE

Dependence means suppression, in spite of that Hindustani classical music survived in Indian States even before 15th August 1947. It is not important to know 'how' but it did please some of the music-loving princes, gave a sense of pride to status conscious rajahs and amused fun loving Britons who thought that the cacophonial noise was more of a vocal gymnastic than song (Verdict on India by Beverly Nichole). Our education system was also dyed in the same hue and colour; the

intellectuals like Bankim Chandra Chattopadhyaya or Sharat Chandra also ridiculed classical music and the instruments like Tanpura and Tabla. Tagore was an exception.

Classical music remained confined even during the eighteenth and nineteenth centuries to the initiated few or within the four walls of the different courts. It had no contact with the masses. Lack of travel and absence of exchange of knowledge with other musicians bred narrowness, egoism and false vanity. But it had a plus point too. The confinement led to the birth of the gharana system, which enriched the art of music by attractive stylised forms of singing with rigid and conservative ideas in teaching also.

Most of the masters of the yesteryears remember those good old days with nostalgia. 'Music was dominated by very few — really learned musicians. Now music dominates because, I feel, music too is independent and that is why it is open to all — deserving, undeserving alike' laments Ustad Abdul Rashid Khan. Shri Sunil Bose misses the close contact of nature, the deliciously slow pace of life and an atmosphere of self-realisation which always gave new dimensions to one's musical thoughts. "The fast and mechanical life reflects in the art forms also. Too many performances leave no time for emotional involvement with one's music. 'Ya faida Ya. quaeda' summarises it all" opines the octogenerian master and these feelings were echoed by Shri A Kanan too. According to him, the audience too showed better musical taste in those days. "Even in small towns we used to get discerning audience." "The qualitative musicianship and listenership is a rarity these days" agrees Shri V K Kuchlu, "in the bygone era both the musician and the listener loved to exert themselves. The musician tried to give a neat picture of raga without announcing its name. The listeners enjoyed the suspense to its fullest and as soon as the frame of the raga emerged, one could hear the whisper all around. This was possible only because training in those days was extremely intense. The gurus were sincere and truly dedicated to their art. They sacrificed a lot for the benefit of their inheritors who were their liability." Surprisingly enough a musician like Shri Mashkoo Ali Khan of this generation also seconds the opinion of Shri Kichlu. According to him, the gharanas maintained the purity of talim and produced worthy inheritors who were devoted to music.

"But musicians in those days did not enjoy the social or monetary recognition" mused Shri Ajoy Sinha Roy. "Music was prohibited for ladies. And that is why success came my way so very easily",

admitted Smt Dipali Nag naively but actually it was not so easy for the ladies to compete with the professional lady singers of those days mainly because of the social barrier.

The scene of music went through a sea-change with the revolutionary work done by Pt V N Bhatkhande. He realised that the art of music would soon face extinction unless the public took interest in it and the educated class started learning it. To spread the message of music far and wide and to give it a respectable and academic status, Bhatkhandeji planned an All India Music Conference in 1916. The provincial rulers were requested to send their musicians to Baroda — the venue of the first such event. Many such conferences at national level were organised later on by his continuous efforts.

Thus the foundation work was done by Bhatkhandeji even before India became free. After Independence, with the socio-political changes, especially with the withdrawal of privy purses, musicians were in need of a shelter. "At that time, Dr Keshkar, the then Director of All India Radio, allotted a fixed time for broadcasts of classical music. "My music career started from a chance visit to AIR station where I was guided to take music seriously. For the present generation this may sound like a fairy tale" Shri A Kanan said smiling ruefully. "AIR did bring respectability to music" reminisces Shri Ajoy Sinha Roy "and, of course, a source of income, though meagre, was introduced to the musicians. Not only this, the masses took interest in music. Soon after, Pt Ravi Shankar and Ustad Ali Akbar Khan's tremendous success in western countries changed the whole complexion. Music became popular, respectable and now its a status symbol."

"Many business and corporate houses take active interest in music but the government is its biggest patron", Shri Kichlu reflects, "as a result one can acquire a respectable degree in music from universities, get exposure through AIR, TV, State Academies and Councils dealing with cultural exchanges between countries. About 90% of musical events sponsored by the government can be enjoyed in various Trade Fairs, Utsavs, Samadhis, etc. In short, it has increased its dimensions hundred times. There was a time when in a year 5 to 10 festivals used to take place in and around Calcutta. Now, over 200 events take place and all attract large crowd. Intellectuals like to be noticed in these places and the success of such events turn out to be heady both for the artistes and the organisers."

But there always is a but. All these stalwarts agree that in spite of all this, the quality suffers. Artistes get distracted when exposed to other styles. Gharanas are disintegrating. Most of the students cultivate music as a hobby. Those, who take it seriously, suffer, because the teaching system too is collapsing ; gurus are fewer and too busy to devote time to the shishyas. Students also lack patience and want to perform even before they are ready to do so. This way, a highly specialised subject like classical music meant for truly initiated few, is losing its purity, substance and quality at the cost of its popularity.

In the immortal work "Hindustani Sangeet Paddhati" Bhatkhandeji had expressed his ideas about the changes in music. According to him, "This is not a surprising fact. With progress of centuries when the writers could no longer master Sanskrit for writing, they started writing in the language in vogue as a natural rule. When the Deshi language also became illegible, music fell into the hands of the illiterates The practical musicians of today have cultured and polished their voice in a whimsical manner and have taken the taste of the public astray with their vocal power. This distorted taste has found its grip strong in holding the society".

All these observations by stalwarts prove only one thing – music had gone through changes earlier; music is going through change now and it will continue to do so in future too. In spite of all this Hindustani classical music has survived and will flourish in the ages to come.



I REMEMBER

My acquaintance with Padmabhushan Pt Jnan Prakash Ghosh was from 1936, when I was twelve years old and was living with my Guruji, the Late Girija Shankar Chakrabarty. Jnanda visited my Guruji frequently to receive talim. Sri Sudhirlal Chakravarti also lived with my Guruji at Harrison Road. Sudhirda and I visited Jnanda's residence to listen to music that was played on a large record player. After the establishment of Jhankar Music Circle, regular concerts of great maestros such as, Ustad Bade Gulam Ali Khan, Ustad Hafiz Ali Khan and Ustad Majid Khan were held. I had the rare privilege of receiving the utmost love and affection from my Guruji. When his health was declining, he instructed Jnanda to impart training to us.

Jnanda was a prolific composer of two thousand bandishes of Khayal. I remember the time when Jnanda was associated with AIR Calcutta. When I went to perform there, Jnanda used to ring me up from his office to enquire about the raga I have chosen to perform. When I said that I was performing the raga Goud Sarang, he immediately said that he has composed a beautiful Tarana in Goud Sarang and he could teach me then and there. I was overwhelmed with enthusiasm and went over to him and learnt the Tarana, but on returning to the studio I found that the composition was not complete. When I rang him back he replied, "You come here. I will compose the rest." Half an hour later I rendered the complete composition in the live broadcast. Such was his knowledge in the field of music which does not require any elaboration.

Shri Biresh Roy



SRA PUBLICATIONS

With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship : history, theory and philosophy of Indian music. Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

Order your copies along with M.O. or D/D to Sangeet Research Academy. 10% discount on each book. 35% Trade Discount is also available. Packing and Postage charges extra.

1. BHARATIYA SANGEET KA ITIHAS (Hindi)
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2. INDIAN MUSIC (English)
by Thakur Jaidev Singh Pages 536 Rs. 450.00
3. BHARATIYA SANGEET SHASTRA KA
DARSHANPARAK ANUSHEELAN (Hindi)
by Dr Vimla Musalgaonker Pages 399 Rs. 400.00
4. SRA Journal "GAVESHANA" Rs. 30.00



QUATABLE QUOTE

Music is the highest art and to those who understand, is the highest worship.

- Swami Vivekananda



OBITUARY

Sanjukta Panigrahi

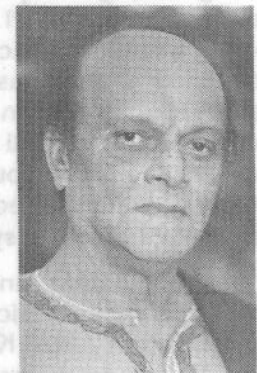
Sanjukta Panigrahi – the celestial dancer who took Odissi dance to the dizzy heights of classicism as well as popularity, left for her heavenly abode on the 24th June leaving behind her doting husband and co-artiste (vocalist) Shri Raghunath Panigrahi and bereaved family members. Sangeet Research Academy family very fondly remembers its association with this great yet down-to-earth personality.



The loss to the world of performing arts and its admirers is irreparable.

Shrikant Bakre

Shrikant Bakre, a renowned vocalist of Indore Gharana breathed his last on 7th July. Born at Nagpur in 1930 Shri Bakre's love for music made him settle down in Calcutta. A senior disciple of late Ustad Amir Khan, Shri Bakre came in close association with late Ustad Bade Ghulam Ali Khan. Due to this there was a very subtle combination of both Indore and Patiala gharana in his gayaki which took him to places. He was awarded Honorary Citizenship of USA. He was close to SRA family and came as an examiner or performer whenever requested.



Shri Bakre's passing away is a great loss for the world of music.

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The Newsletter of Sangeet Research Academy, Calcutta

To the readers of **PARAMPARA**

A New Year Wish

A new year is a magic chest
Untold wealth is in it,
A golden chain of precious hours
Every link a minute.

Tears and laughter, sadness, song —
Jewelled gems that lend
Richness to the legacy ...
Ours to keep or spend

A new year is a magic chest;
The gift of time is in it.
So guard it well, and do not lose
one precious, golden minute.

— Rachel Vancreme

THE ITC – SRA AWARD

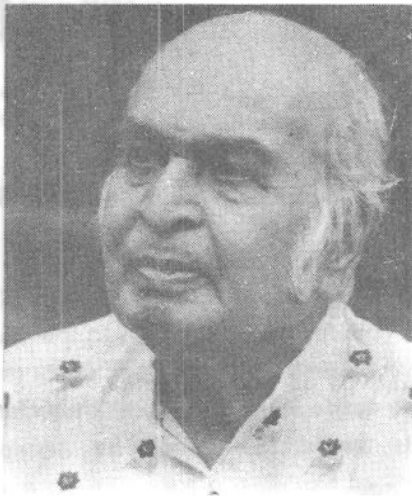
Springing from the depth of the heart and rising at times to transcendental heights, Indian classical music is one of the greatest glories of India, the richest heritage. Independent India has seen many changes. With the withdrawal of the Privy Purses, dark clouds of gloom loomed large over the cultural scene. The keen interest of various business and corporate houses kindled a new ray of hope and thus continued the flow of love, care and reverence.

One such token of love and respect is the ITC – SRA Award, which is given to the musicians who have by example and precept spent their lives serving the cause of music. Great musicians have made this award prestigious by accepting it. The Award of 96-97 too was not an exception. This year's Award was presented to none other than the violin wizard of Hindustani classical music, whose name is synonymous with the instrument he has been playing for over four decades now and yet who is evergreen, enchanting and full of life. Yes – this living legend is Pandit Vishnu Govind Jog.

The evening of 19th December 1997 was as pleasant as Panditji himself. As he accepted the award and as he acknowledged the congratulations of the thousands of music lovers who gathered inside the grand pandal on the inaugural day of the ITC – SRA Sangeet Sammelan, one could see the radiance of his otherwise fair complexion glowing against his dark Achkan and terracotta backdrop of the stage.

Along with the award, a beautifully blown up portrait of Panditji sporting scarlet kurta and an elegant looking citation was presented to him by Smt Deveshwar, wife of the Chairman of ITC, Shri Y C Deveshwar. Shri V K Kichlu, Executive Director, SRA, introduced and announced the Award. The citation, which vividly paints the magnanimous personality of Panditji, was read out flawlessly by Smt Krishna Choudhury, Chief Manager, SRA. Since the warmth and beauty of the evening cannot be captured in words – the text of the citation, brimming with love and reverence, is presented here for the readers of PARAMPARA.

PANDIT VISHNU GOVIND JOG



Revered Pandit Vishnu Govind Jog, today we have the proud privilege of paying our tribute to you, a resplendent musical genius of our times, contributing effectively to the milieu of Hindustani classical instrumental music for well over forty years at the highest level of excellence.

While this rare achievement alone elevates you to the lofty status of a living legend, Panditji, you have the added distinction of pioneering the violin as an independent instrument of Hindustani classical music and thus have justifiably identified yourself as our 'Violin Samrat' for all times to come. You have proved to be a worthy disciple of such stalwarts as Dr S N Ratanjankar and Ustad Allauddin Khan Sahib. A garland of awards such as 'Padma Bhusan', 'Tantri Vilas', 'Behala Samrat' and 'Sangeet Natak Akademy Award' has been conferred on you in recognition of your dedicated contribution to Indian classical music.

The traditions of Gwalior, Agra and Bakhle gharanas have been blended and amalgamated into a unified stream in your music, resulting in a refreshing blend of gayaki-ang and tantrakari-ang thus, in your hands, a new trend has spontaneously evolved that is at once erudite, classical and pure on the one hand and musical, romantic and evocative on the other.

Panditji, you have the singular honour of intimately knowing and accompanying the legendary Ustad Faiyaz Khan Sahib. You have also accompanied a host of other legends – Pandit Omkarnath Thakur, Ustad Bade Ghulam Ali Khan Sahib, Ustad Amir Khan Sahib, Smt Kesarbai Kerker, Smt Hirabai Barodekar, and Begum Akhtar, who eagerly sought your violin accompaniment. You had the rare privilege of displaying your talent in a duet performance with the great Ustad Allauddin Khan Sahib, who being supremely impressed with your music, blessed you by presenting his own violin.

The mesmeric wizardry with which you have woven the lyrical elements of music culled from the heart of India into the warp and weft of the main fabric of Hindustani classical music bespeaks a musical mind steeped in tradition, groomed in discipline and yet alert to aesthetic movement of our times. So you have enthralled and influenced your listeners, the veterans, the amateurs, the uninitiated alike through all these years with the unmitigated force of your music and your geniality. You have shone in our musical firmament as an ever resplendent dynamic luminary whose music presents the glories of an ancient tradition enhanced by a fertile musical mind consciously foraying into intellectual and innovative patterns.

SRA wishes to express its deep gratitude for your continued services as a member of the Expert Committee and you have always offered your unstinted guidance to all the Scholars.

In honouring you today the ITC Limited and the Sangeet Research Academy humbly acknowledge your lasting contribution to the world of Hindustani classical music and pay our respectful homage to you. We pray for your good health, a peaceful and prosperous life and many more years of dedication to the cause of Indian music.

V. K. Kichlu
Executive director
 Sangeet Research Academy

5th ITC – SRA Sangeet Sammelan – Calcutta (19, 20 & 21 Dec, 1997)

The last two months of 1997 simply buzzed with speculations, startling news headlines, rulings by the High Court of Calcutta, lots of activities amongst the performing artistes, meetings, discussions and so on ... SRA obviously remained at the helm of affairs and at the top of the news headlines – hosting meetings, holding dialogues and at the same time going ahead with its annual feast of music firmly, taking all kinds of restrictions in its stride. As a result there were no night long soirees, seating arrangement was less by over one thousand, and therefore, ticket rates were higher and invitations were less in numbers. In spite of all this the three day Sammelan in the lawns of Aldeen was as grand as ever. The reputation of SRA's uncompromising standards inspired the performers to give their best which the music-lovers relished and cherished.

As is the practice, the Sammelan was inaugurated by Pt V G Jog, the recipient of this year's prestigious ITC Award given to senior musicians honouring them for their exemplary service to the cause of music. Pt Shankar Ghosh, awardee of last year, was invited to present the award to the awardee of this year. Unfortunately

he could not attend the programme. Finally the Award was presented to Jog Sahib by Smt Deveshwar, wife of Shri Y C Deveshwar, Chairman – ITC Ltd.

After the award ceremony Pt V G Jog lighted the Manideep (the traditional lamp) – signalling the beginning of the musical extravaganza which included Friday evening, day and night of Saturday and morning and evening of Sunday. As usual, participation at the conference comprised of veterans as well as young talents.

True to its commitment to provide a prestigious platform for its deserving scholars – SRA presented Sadhna Deshmukh as the first performer of the opening day, the 19th December. Initiated by Shri D V Phandke (Yavatmal) and guided by Smt M Sumantai Chowdhury of Amaravati, Sadhna did her Masters' in music and became a lecturer. Her intense desire to learn more brought her to SRA in November, 1992 and ever since she is learning under the guidance of Shri Ulhas Kashalkar. Sadhna commenced her recital with Purva and concluded with Desh giving a good account of her hard work and good grooming. She was ably accompanied by Shri Ananda Gopal Bandopadhyay and Shri Jyoti Goho on the tabla and the harmonium respectively.



Pt V G Jog receiving award from Smt Deveshwar



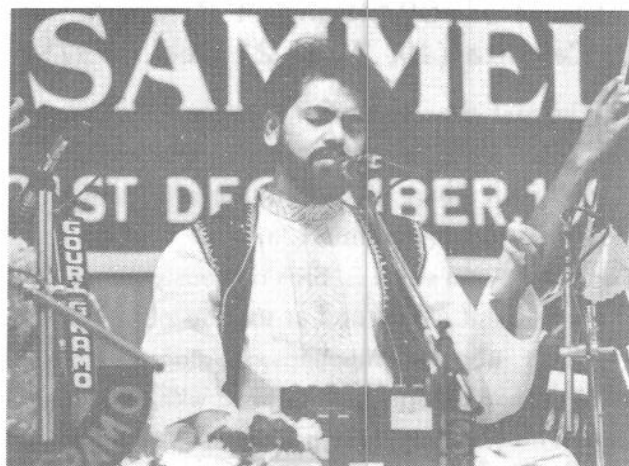
Sadhna in recital



Shri Ajoy Chakrabarty

Next came Shri Ajoy Chakrabarty, the first scholar of SRA and star performer of this generation. He presented Yaman Kalyan as his opening raga, exploiting its vast expanses to his heart's content. Then came a jewel of Hansadhvani followed by a Malkauns Tarana. Younger brother Sanjay on the harmonium and Shri Samar Saha on the tabla accompanied the virtuoso with due respect but did not refrain from adding spice with their showmanship whenever the mood permitted.

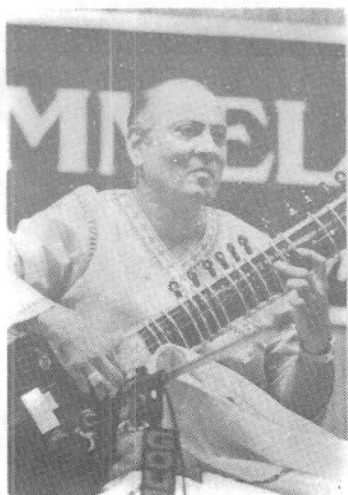
The last to come on the stage were veteran sitar maestro Ustad Rais Khan and his brilliant son-disciple Farhan, accompanied by tabla wizard Anindo Chatterjee. The trio enthralled the listeners



Koushik Bhattacharjee

with Raga Kalasree and a Dhun laced with lovely parans and sawal-jawab on the tabla.

The morning of 20th was quiet and chilly. The dreamy golden rays of the winter afternoon suddenly woke up responding to the deep, reverberating beckonings of Koushik Bhattacharjee's voice weaving exotic patterns of notes in Raga Bhimpalasi. Initiated by his father, Koushik, yet another bright scholar of SRA, was groomed by Shri Arun Bhaduri. Later Pt K G Ginde of Agra Gharana took him under his able wings but unfortunately Panditji did not live long. Since 1994 Koushik is training under the guidance of Shri Sunil Bose – a very senior guru of Agra Gharana. A budding vocalist, Koushik has



Ustad Rais Khan



Smt Shruti Sadolikar Katkar



Shri Murad Ali

imbided all the attractive features of his erstwhile and present gurus. Shri Samar Saha on the tabla and Shri Jyoti Goho on the harmonium provided most supportive accompaniment to the young aspirant.

Thereafter the dais was flooded by the sparkle of gems from the western coast of our country. Shri Brij Narayan offered Multani on Sarod with Anand Gopal Bandopadhyay's tabla accompaniment. Smt Shruti Sadolikar Karkar's powerful rendition of Purvi, Dagori and a thumri turned out to be dazzling with Sri Samar Saha on the tabla and young Murad Ali on the sarangi. Shri Prabhakar Karekar's Raga Yaman and bhajan, steeped in devotion, was



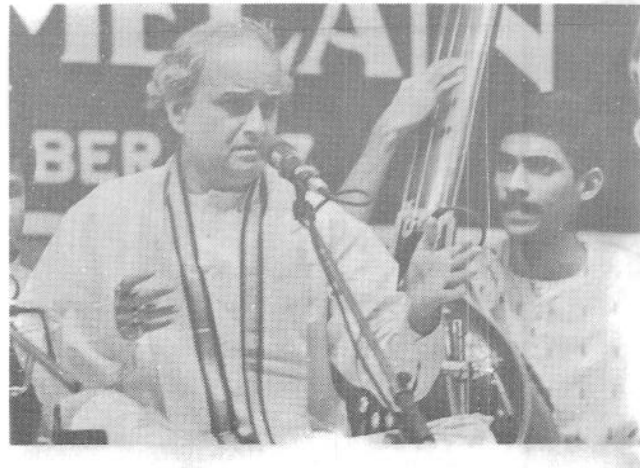
Shri Prabhakar Karekar



Shri Shahid Parvez

appreciably accompanied by Shri Suresh Talwalkar on the tabla and Shri Jyoti Goho on the harmonium. Next came Shri Shahid Parvez with his mesmerising Sitar. Shri Sabir Khan was on the Tabla. Shahid chose to play Raga Bageshri and a Khamaj Thumri on popular demand. With full command over his instrument he displayed a keen sense of aesthetic and emotional fervour which touched the hearts of his listeners.

The concluding artiste of the second day of the Sammelan was Shri Ulhas Kashalkar - a performer par excellence, a very successful guru and a respected member of the SRA family. His superb exposition of Raga Malkauns made a lasting



Shri Ulhas Kashalkar

EXHIBITION

A special Exhibition adorned one corner of the sprawling lawns of Aldeen which housed the grand superstructure of the auditorium pandal along with the reception booth. With musical facts about the participating musicians of the Sangeet Sammelan, the Exhibition was essentially for academically interested listeners. It was heartening to see that the number of such music lovers was far greater than was expected. People took great interest in the minutest details. Especially interesting were the sentences constructed out of the meanings of all the participant's names, for example : Sadhana (devoted practice) makes one Ajay (indomitable) and Raees (wealthy, rich in thought and deed).

The salient features of the Exhibition were : -

- a) The charming photographs displaying different moods of Pandit V G Jog, the recipient of ITC-SRA Award 1996-97.
- b) The photographs of many Awardees of yesteryears.
- c) Rare photographs of Pandit V G Jog with the luminaries of the bygone days.

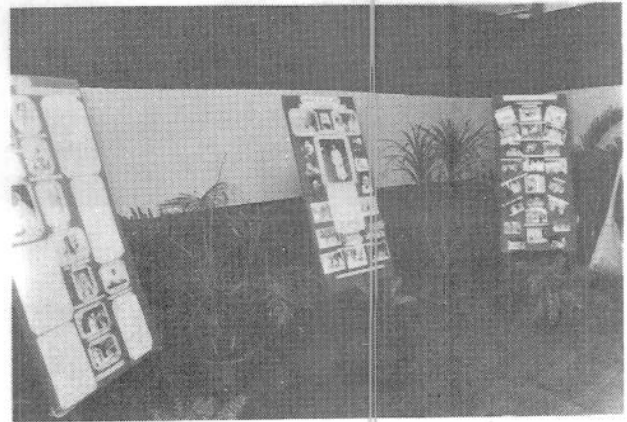


Display boards covering a, b and c

- d) Short and crisp resume of all the participating musicians including the accompanists - the

supporting pillars of the entire Sangeet Sammelan.

- e) Rare photographs of the gurus of the participants with Sanskrit hymns invoking guru's blessings.



The pillars and the architects (d and e)

- f) Publications by SRA Calcutta and ITC-SRA Western Region, Mumbai.



SRA Music Circle and Wednesday Recitals

The Music Circle of SRA works tirelessly to keep the musical environ full of variety for the benefit of its scholars and regular members. Thus it widens the horizon of imagination for up and coming vocalists. The listeners too become more appreciative, knowledgeable and discriminate.

On the 5th November '97, Smt. Mallika Banerjee, Programme Executive AIR Delhi and a competent vocalist, was invited by Music Circle to give performance in the SRA auditorium. January '98 has artistes like Mr David Trasoft and Shri Sunil Kant Gupta on its card. A disciple of Ustad Ali Akbar Khan and Ustad Zakir Hussain, David Trasoft

is doing his doctorate in Musicology. He gave many Sarod recitals in USA, Japan and India. A faculty member of the University of Visual and Performing Arts at California, David Trasoft gave an excellent account of his superb talim on the 7th January. Shri Sunil Kant Gupta is a well known name in Bombay. He gave a flute recital on the 21st January.

Apart from this, the Music Circle presents the Gurus of the Academy as well. On the occasion of Bijoya Sammilani, Shri Arun Bhaduri gave a perfectly etched performance. Shri Mashkoo Ali Khan's recital in the last week of November was thrilling. Kumari Subhra Guha's name adorns the last Wednesday of January.

The chain of Wednesday Recitals of the scholars and General Class students of SRA included Shri Partha Sarathi Desikan, Shri Raghav Chatterjee in the month of October. Kumari Shirin Nath performed in the month of November, Kumari Suchismita Das, Rupashree Bhattacharya, Kaushiki Chakrabarty and Shri Zainul Abedin gave evidence of their hard work in the month of December. On the first Wednesday of the New Year a General Class student Shri Waseem Ahmed Khan, gave a power-packed recital giving true account of Agra gayaki. Another bright scholar of SRA, Shri Aniruddha Bhattacharya, performed on the second Wednesday of January.

The members of the Music Circle enjoy these recitals round the year on invitation. A nominal amount as membership fee ensures this privilege of divine pleasure. This year, as a special gesture, the members of the Music Circle received complementary passes for the ITC Sangeet Sammelan's musical bonanza.



NEWS FROM SCIENTIFIC RESEARCH DEPARTMENT

- 1) Three papers on the acoustical and perceptual correlates of Nasality will be presented by the Scientific Research Department in the International Conference on Computational Linguistics, Speech and Document Processing organised by the Computer Vision and Pattern Recognition Unit, Indian Statistical Institute, Calcutta, during February 18-20, 1998.
- II) Acoustical Society of India has requested Sangeet Research Academy to organise the National Symposium on Acoustics 1998, Calcutta. Accordingly the symposium will be held at Calcutta during Nov-Dec, '98. It will be jointly organised by Sangeet Research Academy and some other Institutes of Calcutta.



SRA goes places

During the worldwide celebrations of India's 50th Anniversary of Independence, classical music and dance played a very vital role. Recognising the importance of music and dance in virtually all facets of life in the country and classical traditions as the nation's prime cultural heritage, classical music and dance performances at the highest level were showcased. The artistes chosen for these celebrations in India and abroad, were among the greatest of the present era. The organisations behind this year-long celebration's planning are very many. All did highly commendable service to the world of music, but few organisations stand taller than the rest. The Sangeet Natak Akademi, New York based World Music Institute and Asia Society, UK's BBC and, last but not the least, our very own SRA come in this category. SRA's role is different from others. As an institution, it produced

the best of performers and accompanists for participation in almost all the prestigious musicals.

The nationwide SWARNA SAMAROH, organised by the Sangeet Natak Akademi, included many members of SRA family in their calendar of events. Pt V G Jog, Shri Ajoy Chakrabarty, Shri Ullas Kashalkar and Shri Rashid Khan featured in the festival as star performers.

The British Broadcasting Corporation along

with the British Council in India, selected Shri Ajoy Chakrabarty as the sole representative of India's classical vocalists. The World Music Institute and Asia Society also presented the same artists. The difference lay in the venue and the presentation. The BBC presented Ajoy's solo performance along with an exhaustive interview in Calcutta's Birla Sabhagar, whereas the duet of Ajoy and Dr Balamuralikrishna, the reigning king of Carnatic vocal music for the past five decades, was presented in the Carnegie Hall, New York on the 13th September 1997. The gala evening was shared by the superstars of Indian classical music.

SRA also provided top ranking accompanists who made the festival like SWARNA SAMAROH Music Festival of India a grand success. This team of musicians included Shri Ananda Gopal Bandopadhyay, Shri Samar Saha, renowned tabla players, and Shri Jyoti Goho, a well-known harmonium player and, of course, quite a few competent tanpura players who provided support for almost all the participating artistes during the festivals.

Foreign Tour : Opening with the Music Festival of India during the 1st week of September 1997, SRA proceeded further on its yearly itinerary of tour in USA covering a stretch of two months.



QUOTABLE QUOTE

Doing easily what others find difficult is talent; doing what is impossible for talent is genius.

– Henri Frederic Amiel



SRA PUBLICATIONS

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4. SRA Journal "GAVESHANA" Rs. 30.00
5. NUR RATNAKAR
by Shahab Sarmadee in press.





The Newsletter of Sangeet Research Academy, Calcutta

The technological advancement in the sound recording industry enhances preservation of our rich tradition of Indian music for research, but more importantly, to listen and evaluate the unique musical wealth within which the concept of some forms/styles now lies buried beneath their modern renderings or interpretations which have been accepted as newer genres into the mainstream of tradition.

SANGEET AND SCIENCE

What is more important for a student of music today-'Tapas' or tapes?. The advanced technology has changed the life-style of the present generation. How can music be spared? Frankly speaking, one cannot close the doors on the face of advancing technology to keep the traditional values 'unpolluted'. Art and science go hand in hand. A musician needs a mathematician's mind to split the time-cycle for thrilling and complex layakari, a computer-like precision for permutation and combination of notes within the framework of the raga. All of these require scientific approach of the musician towards his art. For this 'Tapas' is the only answer; hours of rigorous sadhana the only way. But 'tapes' do help a student of music for creative listening to understand what the guru demands from him and to analyse how far he has achieved it.

Apart from this, listening to the great masters' recitals give an insight to the different aspects of a raga's personality unfolding the contours of its mysterious beauty. Recorded tapes come down as blessings on the prayers of quest offered by the craving young aspirants.

When SRA was nothing but a day-dream, the founder members accepted the age old Guru-

Shishya parampara as well as the advantage of modern technology with open arms. The blend shaped up its Scientific Research Department which is continuously busy planning for the future whereas the Recording Studio thrives on the glories of the past and achievements of the present.

The studio staff comprise of the Studio Manager and Recording Engineer, Shri M M Tikari and his assistant, Shri M Aslam Ansari, both of whom have been associated with the Academy since its inception. The duo is busy providing scientific touch to music the SRA way.

This important wing of SRA was master-minded by Shri M M Tikari, a versatile personality gifted with a good pen, sharp wit and a knack for painting. The long stretch of two decades could not fade out even the minutest point from his memory. He was too happy to narrate his experiences at an interview session with us.

When the SRA moved into Aldeen, in the first quarter of 1978, reminisces Mr. Tikari, one of the problems I faced was where to locate the recording facilities. At that point of time, the auditorium served as a canteen besides performing other functions. Eventually, we decided upon a moderately sized and most unsuitable room which is now the

Accounts Department. Into this room we cramped all the listeners and the equipment which then comprised of just one glorious, shining REVOX A700 tape recorder. Some of my best recordings



Shri M M Tikari guiding Shri Aslam Ansari during a recording.

were made under these primitive conditions because the 4 microphones that we possessed were fed directly into the A700, undoubtedly a marvel of engineering and produced amazingly life-like recordings every time. Oddly enough what we were doing then has now dawned upon the recording industry 20 years later! That is, when mikes are fed directly into the tape recorder it produces the best results.

Thereafter, due to convenience and other circumstances we shifted the recording equipment around to at least three other unsuitable sites, eventually and fortunately we came to rest in the present suitable set of rooms. In the process we kept gathering equipment like a snowball collects snow until now we can boast of an enviable line-up of the most 'hi-fi' gear.

The Studio Complex – if I may call it that, consists of an auditorium and an adjoining room which contains the recording equipment, a baithak type listening area, tape storage area, a small area for repairs/maintenance etc. and a small mirrored, partially soundproofed room with a table and chairs fitted with filing cabinets serves as a work place.

The Auditorium – which is actually a large hall or was perhaps a drawing room, can comfortably

seat about 150 people on its wall to wall, well carpeted floor. A raised platform at one end seats the artistes. This area is acoustically treated but unfortunately the rest of the auditorium has yet to be thus treated. The P.A. system consists of 2 pairs of very high quality JBL Speaker systems, one pair of which serves as a back-up system. The main speakers are self-powered and bi-amped and can handle 500 watts. This auditorium has witnessed performances by some of the most illustrious artistes such as Ustad Ali Akbar Khan, Mallikarjun Mansoor and other famous names. Our scholars also perform here every Wednesday. Music Circle organises other recitals. SRA scholars appear for their Gradation Tests here.

How well equipped is the recording studio now ?

The Recording Room – is fitted up with the recording equipment which though not very elaborate, as we are not competing in the commercial ambit, is all of a very high quality. Basically these comprise – sets of Vocal and Instrumental microphones by AKG, a Soundcraft Delta Mixing Console with 16 inputs and 4 or 2 outputs for 4-track or stereo recording, a pair of TASCAM 4-track cassette recorders, one Studer Digital Stereo Mastering Deck, one Studer Analogue Stereo Mastering Deck, a pair of Tape Recorders, one TEAC 27000 Stereo Mastering Cassette Deck, one McIntosh Digital Stereo Amplifier and pre-amp which can produce 500 watts per channel, ancillary equipment consisting of Revert/Echo Units Expanders and other more modest amplifiers and decks and a high speed cassette copier. All the equipment are fed through uninterrupted power supplies.

When you have all the facilities, why don't you go commercial ?

SRA's own demanding needs leave very little time for anything else. The Wednesday Recitals, the Listeners apart, we have to cater for work like 'Gharana Project', helping scholars to listen to the maestros' recordings, hosting the Expert Committee meetings etc. We, essentially cater for the scholars'

needs. A scholar is supposed to follow the musical path shown by the master and yet not copy his style. Tapes do come very handy when he listens to his own music and then decides which path to follow to create something of his very own.

SRA has a rich collection of valuable recordings – is that true ?

True. Several valuable and highly informative recordings have been done here which apart from vocal/instrumental recitals, contain invaluable information through numerous Seminars such as those on : Ghranas and Taans, Bilawals, Dhrupad, Kheyal, Thumri and Prabandha, Evolution of Kheyal Thumri and Tappa. There are recorded seminars on Scientific subjects such as Data Collection systems, Speech and Music Characteristics etc.

Other valuable recordings are those done under the Ford Foundation Project which has recorded the styles of various gharanas and produced a series of analysis on major gharanas and their outstanding performers in the Agra, Gwalior, Patiala, Jaipur and Kirana Gharanas.

Tikari Saheb was as pleasant as the decor of his domain. The listening area has a well cushioned mattress and bolsters where the Expert Committee and other Experts carry out their listening and Analytical Sessions. The speakers here are a pair of KEF 3-way monitors in transmission lines.

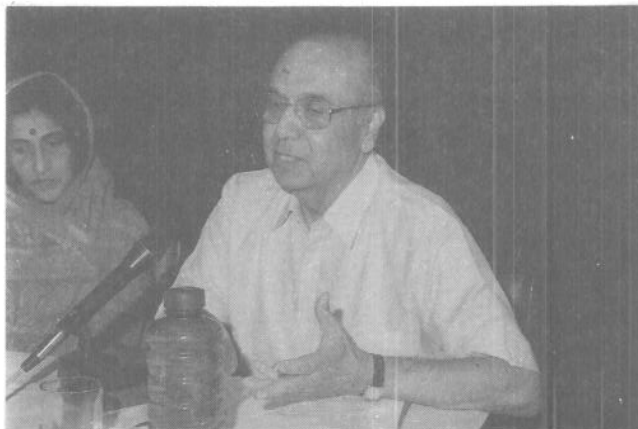
The recording room is comfortably air-conditioned and designed by Tikari Saheb himself for the best acoustical character. The tape archive is also kept in air-conditioned environment and thus tapes recorded as far back as 1956 are still preserved in a pristine condition. Here also, in order to aid the preservation of the old recordings, many of which date back to the first decade of this century, all valuable recordings are being transferred to Digital Audio Tape which should ensure their longevity. Upto now 1500 hours of recording out of several thousand hours in stock have been digitalised.

— As told to Meena Banerjee.



**NEWS FROM SRA WESTERN REGION
Co-Ordinator – M Braganza, Mumbai**

Under the inspiring guidance of its Chairman, Shri Arvind Parikh, the SRA Western Region organised yet another seminar in collaboration with the National Centre for the Performing Arts, Music Forum (Mumbai) and Rotterdam Conservatory. The Department of Culture, Govt. of India extended its invaluable support to make the seminar a success. The UCLA School of Arts and Architecture, USA and the British Council also joined hands. Held on the 24th, 25th and 26th April 1998 from 9.30 am to 5 pm at the Experimental Theatre of NCPA, Mumbai, the seminar was based on "Teaching of Indian Music." It was widely attended by eminent musicians and musicologists of the country as well as a few participants from the USA, UK, Germany, Netherlands and Switzerland.



Smt Kishori Amonkar, one of the distinguished panelists listens to the Speaker Shri Arvind Parikh.

Dr Premlata Sharma, Vice Chairman of the Sangeet Natak Akademi inaugurated the seminar. The Chief Guest, Dr Snehlata Deshmukh, Vice Chancellor, Bombay University addressed the august gathering. The seminar focussed on a number of important issues like the guru-shishya parampara in wider perspective, role of a shishya, institutionalization of art education in India, an assessment of music education in Indian universities and music in academies, schools and other agencies. Besides this the concept and evaluation of conservatory system in teaching of Indian Music was discussed both by non-Indian and Indian participants. Evaluation of guru-shishya parampara and

HAPPENINGS



Kaushiki received standing ovation at Delhi's ITC Sangeet Sammelan and went on to cause ripples at Jaipur, Agra and Mumbai.



Zainul Abedin - upholding the old traditions of Agra gayaki at Mumbai.



Ayaan Ali Bangash the young debutant with generations of Senia tradition behind him.



Arshad Ali - matured beyond his age.



Subhra Guha accompanied by Samar Saha on the tabla and Vishwanath Kanhe on the harmonium.



Rashid Khan – soul-stirring musicianship with Ananda Gopal Bandopadhyay on the tabla and Ajoy Chakrabarty on the harmonium.



Ulhas Kashalkar – representing Gwalior Gharana with pristine purity.



Shashank Maktedar – following the footsteps of his guru. Suresh Talwalkar and Jyoti Goho are on the tabla and harmonium respectively.

conservatory system, the role of research and technology in music education, research programmes for performing arts with special reference to music and the role of media in music education were the other areas of exhaustive deliberations.

Each topic was discussed at length by the speakers and panelists with the guidance of the moderators. Apart from the distinguished panelists and moderators consisting of eminent musicians, musicologists, researchers, teachers and students - the list of speakers included many foreign dignitaries from the world of music like Dr Joep Bor, Head, World Music Department, Rotterdam Conservatory, the Netherlands; Dr Gerry Farrell, Dept. of Music, City University, London; Mr Clive Bell, Music Teacher (Hindustani) Bharatiya Vidya Bhavan, London; Dr Daniel Neuman, Dean, UCLA School of Arts and Architecture, USA; Mr Ken Zuchermann, Ali Akbar College of Music, Switzerland; Dr Richard Widders, School of Oriental and African Studies, SOAS, London, and Dr Jan Reichow, WDR Radio Koln, Germany. In the long list of speakers invited from all over India were luminaries like Dr Ashok Ranade, Eminent musician and musicologist; Shri Ashok Vajpayi, Vice Chancellor, International University of Hindi, Wardha. Music Educationists Dr Jayashri Banerjee, Dr Indrani Chakravarty, Dr Nagamani Srinath, Dr N Ramanathan and Dr Vidyadhar Vyas represented the music institutions of Burdwan, Khairagarh, Mysore, Madras and Mumbai respectively. Dr Suvamalata Rao, Research Scientist NCPA; Dr R C Mehta, Hon. General Secretary, Indian Musicological Society, Baroda; Mr Balwant Joshi, Executive Secretary, Akhil Gandharva Mahavidyalaya Mandal; Shri Pattabhi Raman, Editor, Sruti Magazine; Dr Hari Sahasrabuddhe, Head, Department of Computer Science, University of Pune; Shri V Basavraj, Senior vice President - Programming Star TV; Shri Kejriwal, Director General AIR; Shri TR Malakar DDG, Doordarshan and Shri VK Kichlu, Executive Director, SRA also participated as speakers.

To make this event colourful with different hues of the seven 'magical' notes SRA presented few of its scholars, both representing the past and the present. While Kaushiki Chakrabarty, Sadhana Deshmukh,

Arshad Ali, D Parthasarathy, Shashank Maktedar and Zainul Abedin represented the present batch of scholars, the past was represented by the present day celebrities like Shri Ajoy Chakrabarty, Shri Rashid Khan, Shri Mashkooor Ali Khan, Sushri Subhra Guha and Pt Ulhas Kashalkar.

This musical bonanza was housed by prestigious Tata Theatre of NCPA and continued for four days representing the gayaki of Jaipur, Gwalior, Kirana, Rampur-Sahaswan, Agra and Patiala Gharanas. The three day-long seminar came to an end striking one note unanimously. All agreed that to keep the oral tradition of music at its best, guru-shishya parampara is the only answer. With the changing times and ever increasing number of pupils the institutions may help by teaching general aspects of music but to become a performing artiste one must learn from a guru. Under the 'conservatory system' a disciple lives in the institution to learn from the guru and visiting gurus. The exposure helps him to acquire knowledge and develop respect for all the gharanas. Sangeet Research Academy adopted this method only for vocal music. Everyone felt the need for many such institutions to produce well groomed performing artistes.



NEWS FORM SCIENTIFIC RESEARCH DEPARTMENT

Co-ordinators -

Dr Ranjan Sengupta & Nityananda Dey

1. Spectrographic Study of Sitar Sounds

The Scientific Research Department undertook a study of the sounds of the Sitar played by an expert Sitarist. As requested, the Sitarist demonstrated different stroke combinations. They are Da, Ra, Diri; Da Diri Da Ra; Diri Diri Da Ra; Dri Da Ra, etc. These were studied with the Sonograph - Kay Model DSP 5500 - to find out their acoustic characters. The fundamental frequency of our Sitarist was found close to 290 Hz. There were about thirteen close harmonics, decaying progressively, but amplitudes of some harmonics were greater and some less than that of a monotonic decay. Some anharmonics were also generated. These are

scattered randomly over the spectrum. The return strokes generated more anharmonics. In the actual play, at the slow pace of Alap, the emotional motivation of the Sitarist caused cleaner plucking, that removed most anharmonics, resulting in a remarkably sweeter sound. This sweetness remained in normal play in a good measure, but deteriorated in the fast paced Jhala. Figs 1-3 show the sample spectra of strokes Diri, Ra, Da with their waveforms. [Diri, Ra, Da are actually the strokes; Da, Ra, executed at a faster pace.] Anharmonics and abnormal distribution of amplitudes of harmonics are also found in some strokes of Sitar played by masters. These may not be undesired faults in the play. For a beginner, the Sitar appears easy to perform. But the subtleties that ornament the play of an expert are difficult to master and would take years of dedicated practice. The Physics of many stringed instruments were studied by Raman.

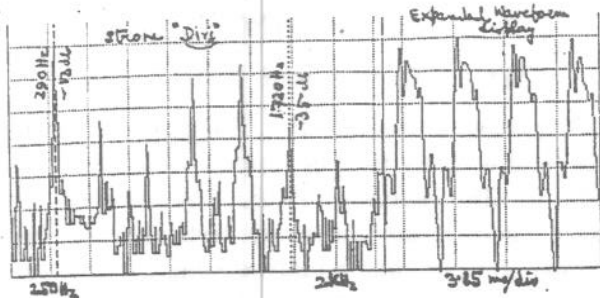


Figure : 1

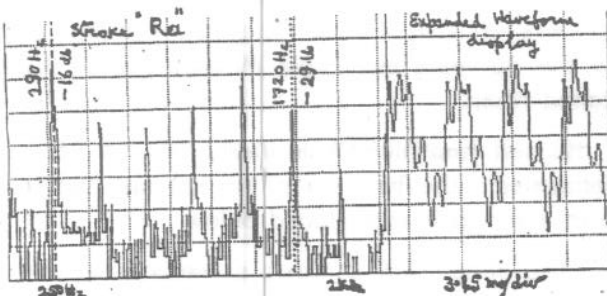


Figure : 2

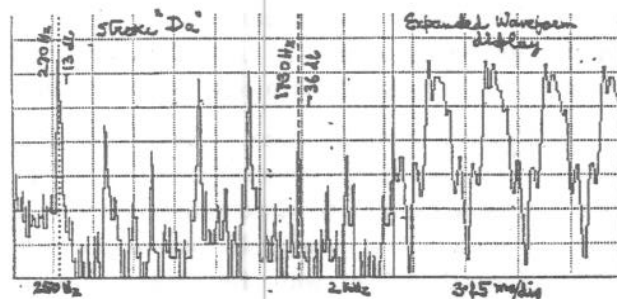
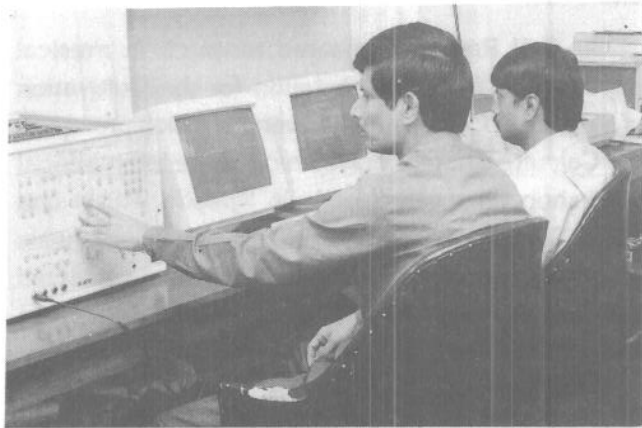


Figure : 3

[Scientific papers of Sir C V Raman, Vol. II, Acoustics, Indian Academy of Sciences, Bangalore 560 080, India, 1988, pp. 468-472]. The plucked string instruments among them are the Tanpura and Veena. However, the characteristics of sound, which an expert musician brings out did not receive Raman's attention. We are, therefore, pioneers in this area.



In the Scientific Audiometric Laboratory Dr Ranjan Sengupta with the Digital Sonograph and Shri Nityananda Dey with computer.

2. NSA 98

The three day National Symposium on Acoustics (NSA-98) for this year will be held at Calcutta during 9-11, December, 1998. It will be jointly organised by the Sangeet Research Academy, Indian Statistical Institute and the Calcutta Chapter of Acoustical Society of India.

The Symposium is co-sponsored by various other institutes namely, Indian Association of Cultivation of Science, Saha Institute of Nuclear Physics, S N Bose National Centre for Basic Sciences, Centre of Condensed Matter Physics - Jadavpur University, School of Oceanographic Studies - Jadavpur University, Centre of Atmospheric Sciences - Calcutta University, Indian Institute of Technology - Kharagpur, West Bengal Department of Science and Technology, and Raman Research Institute - Bangalore.

The Acoustical Society of India is the premier academic body in India which covers all disciplines of acoustics and allied fields for almost last three decades. It has been holding the annual meet throughout different parts of the country to provide a platform for the scientists and technologists for interaction.

These Symposia are intended to highlight the current status and trends of research and applications in the area of acoustics. The Calcutta Chapter wishes to take this opportunity to bring all researchers, particularly from the eastern region, who are directly or indirectly associated with acoustics to the common platform for a close interaction.

Sir C V Raman pioneered research in musical acoustics at Indian Association for the Cultivation of Science in Calcutta in the twenties which prompted the Calcutta Chapter of ASI to organise International Workshop on recent trends in Speech, Music and allied Signal Processing with emphasis on music acoustics annually since 1990. The theme selected by the Society for NSA-98, Speech, Music and Noise Pollution, reflects the areas of pure and applied acoustics as given below :

Physical Acoustics	Spoken Language Processing
Acoustical Oceanography	Medical Acoustics
Animal Bioacoustics	Music Acoustics
Acoustic Signal Processing	Atmospheric Acoustics
Structural Acoustics	Psychological Acoustics
Noise and Vibration	Physiological Acoustics
Acoustic Instrumentation	Underwater Acoustics
Architectural Acoustic	Ultrasonic & NDT
Pollution and Noise Control	Acoustic Emission
Speech Acoustics	Acoustic Imaging, etc.

Guidelines for submission of paper :

Authors are requested to send two copies of their papers to the convenor, NSA-98. The number of pages are limited to six A4 size sheets. The text is to be typed single space with font size 10 on one side of the sheet with at least 1" margin on all sides.

Time Schedule :

Submission of manuscript for review	30th Aug, 1998
Notification of acceptance	30th Sept, 98
Submission of final paper in camera ready form	30th Oct. 98

3. Visit to Scientific Research Department :

Prof. A Ghosh, Director of Indian Institute of Technology-Kharagpur and Prof. S B Rao, Director of Indian Statistical Institute - Calcutta visited the Department on 8th May, 1998. They discussed the Research activities of the Department with the scientists in the Laboratory and stressed the need for collaborative research projects in the area of Music Signal Processing.



HAPPENINGS

27th ITC Sangeet Sammelan

The twenty-seventh ITC Sangeet Sammelan was held at India Habitat Centre, New Delhi from 26th to 28 February 1998. The artistes who participated in the three-day festival were Zakir Hussain, Hari Prasad Chaurasia, Ayaan Ali Bangash, Veena Saharsabuddhe, N Rajam, T V Sankaranarayanan, Tejendra Narayan Majumdar and Rashid Khan. The Sammelan was inaugurated by the 80-years old Tabla Maestro, Ustad Allah Rakha Khan.

Kumari Kaushiki Chakrabarty, a SRA Scholar performed in the first item on the first day. Excerpts from a report is reproduced below : -

"The annual ITC's music conference which is tied up with their Calcutta -based Sangeet Research Academy (SRA), invariably launches one or two of their well-groomed performers from the Academy every year. This year's 16 years old debutante Kaushiki Chakrabarty was a little of a surprise.

...."Kaushiki's performance, however, put all the raised eye brows in back their places that she has been groomed rather well by her father and the SRA was beyond doubt, what was also apparent was her undeniable talent. That with the choice of songs helped clinch the evening for her. Along with the

rest of the audience, the 80 years old maestro Allah Rakha Khan spontaneously stood up to applaud her performance. What more can a 16 years-old ask for" ? Indian Express, New Delhi, 05 March 1998.

Mini Sangeet Sammelan (1997-98) at Jaipur, Agra & Allahabad

On the first day, in Jaipur the first item was a vocal recital (Kheyal) by Sadhana Deshmukh, a disciple of Ulhas Kashalkar, a Guru of SRA. She presented Raga Behagada in crystal clear voice. Her concluding presentation was in Raga Desh. Samar Saha on tabla, Jyoti Goho on harmonium and Raju Sharma on Tanpura provided her with effective accompaniment. Next to follow her was Debjyoti Bose, a disciple of Ustad Amjad Ali Khan. He performed on Sarod Raga Rageshri in his guru's style in the Jod and Jhala parts. His performance in Madhya Laya Rupakal and Drut laya Teental was highly appreciated. Tanmoy Bose provided able accompaniment on tabla. The third artist on that



Sadhna Deshmukh in recital at Jaipur.



Ajoy Chakrabarty being greeted with flowers before he mesmerised Jaipur.

evening was Mashkooor Ali Khan. His Kheyal recital was on Raga Maru Behag. Samar Saha accompanied him on the tabla.

On the second evening Pandit Ajoy Chakrabarty of Patiala Gharana and Ustad Nishat Khan on Sitar enthralled the listeners. Ajoy Chakrabarty performed his vocal recital in Raag Suddha Kalyan in Vilambit, Madhya and Drut Layas. On request, he presented Raga Kedar. His mastery of Layakari and rich emotional content found their nadir in his concluding item of Hori Thumri. Jyoti Goho on harmonium, Samar Saha on Tabla, Badal Pradhan and Sridhar Sharma on Tanpura accompanied him competently.

Ustad Nishat Khan presented Raga Gavti. His Alap, Jhala and the Gats were skillfully displayed to the listeners delight. Tanmoy Basu's accompaniment on tabla was no less skillful.



SRA WEDNESDAY RECITALS

— Ajoy Dutta
reports from the prefect's Department

SRA Wednesday recitals are held practically throughout the year and gives an opportunity to all the Academy's scholars to improve their demonstrating abilities. Once a month usually the last Wednesday, a Master from the Academy or an artist from outside is requested to perform. The members of SRA Music Circle as well as special invitees are posted with monthly programmes of the Wednesday Recitals in good time.

The Wednesday recitals held during the months of March, April, May and June 1998 include Kaushik Bhattacharya, D Parthasarathy, Indrani Chatterjee, Shashank Maktedar, Aniruddha Bhattacharya, Shirin Nath, Anjana Nath, Suchismita Das, Sadhna Deshmukh and Zainul Abedin - all SRA scholars. In the month of March Shri Gokul Prasad Mishra of Banaras Gharana was invited to give a solo tabla recital. Sanjoy Banerjee, a General Class student of SRA and disciple of Smt Malavika Kanan performed on the 22nd April while Pratap Shaw, a young disciple of Ustad Amjad Ali Khan gave a sarod recital on the last Wednesday of April. Last but not the least, eminent vocalist Smt Haimanti Shukla, better known for her semi light classical numbers, gave an enjoyable classical recital on the 24th June. She was accompanied by Shri Jyoti Goho and Shri Chanchal Khan on the harmonium and tabla respectively.

CONGRATULATIONS

to Shri V K Kichlu, Executive Director, Sangeet Research Academy, for being nominated as the "Man of the Year 1998" by the prestigious American Biographical Institute Inc., Raleigh, North Carolina, USA.



to Prof. B D Nagchaudhuri, a renowned scientist, husband of Smt. Dipali Nag, Head, Scientific Research Deptt., SRA and presently the Chairman, Scientific Advisory Board of SRA on receiving the DRDO Life time Achievement Award alongwith a citation and a cheque of Rs. 1 lakh from the Defence Research and Development Organisation, Ministry of Defence, Government of India.



to Shri A Kanan and Shri Ajoy Singha Roy – veteran musicians and gurus – who were awared Jadu Bhatta Puraskar for 1998 by Salt Lake Cultural Association, Calcutta.

to Shri Mashkoor Ali Khan for being felicitated by the Salt Lake Cultural Association as "Bandish Nawaz."



to Shri Aniruddha Bhattacharya – a young scholar, for bagging the prestigious Surmani Award from Sur Singar Sansad, Mumbai, as well as the coveted 'A Grade' in Kheyal from the All India Radio, Calcutta.



to Arnab Chatterjee for winning the status of SRA Scholar after proving his mettle in front of the Expert Committee.



SRA PUBLICATIONS

With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship : history, theory and philosophy of Indian music. Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

Order your copies along with M.O. or D/D to Sangeet Research Academy. 10% discount on each book. 35% Trade Discount is also available. Packing and Postage charges extra.

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DARSHANPARAK ANUSHEELAN (Hindi)
by Dr Vimla Musalgaonker Pages 399 Rs. 400.00
4. SRA Journal "GAVESHANA" Rs. 30.00
5. NUR RATNAKAR
by Shahab Sarmadee in press.



QUOTABLE QUOTE

"Music is Sound and Rhythm. And if Sound and Rhythm were understood in their nature and character, then music would not only be used as a pastime but would become a source of healing and upliftment."

- Hazrat Inayat Khan

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OBITUARY

PROTIMA GAURI BEDI

Her death was as sensational as her eventful life and life-style. Renowned Orissi dancer Protima Gauri Bedi's sudden disappearance from the face of earth alongwith the whole of Malpa village came as a bolt out of the blue. Intimate to almost all the members of SRA she will always be remembered as a lovely, lively friend with a heart of gold.



Protima Bedi

Ustad Jafar Hussain Khan is no more. The housewarming ceremony of Rashid's huge mansion brought him to Calcutta last. He also gave a scintillating performance at SRA for the benefit of the scholars. Recipient of several awards including the Sangeet Natak Akademi award this king of quawali left a void with his final departure on the 16th September which is hard to fill.



Dhirendra Ch. Mitra at ITC award ceremony

Dhirendra Chandra Mitra left for his heavenly abode on the 13th October. A well known exponent of classical music and Nazrul Geeti, Shri Mitra was closely associated with SRA family. Shri Mitra was the Dean of the Faculty of Fine Arts, Rabindra Bharati University. His performances were highly appreciated in India and abroad and won him many prestigious awards, among them features the scholar's Award by ITC in 1989.

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by Shahab Samadee in press.

QUOTABLE QUOTE

For one and the same thing may at the same time be both good and evil or indifferent. Music, for example, is good to a meloncholy person, bad to one mourning, while to a deaf man it is neither good nor bad.

- Baruch Spinoza, Ethics.

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NEWS IN BRIEF

SRA WESTERN REGION

After conducting a series of successful seminars SRA Western Region, in collaboration with Music Forum and National Centre for the Performing Arts, conducted a seminar on tabla. Held on 28th, 29th and 30th August in Mumbai, the seminar was a great success which focussed upon all the aspects of tabla playing as an art and its future. Tabla maestro Sri Suresh Talwalkar a disciple of Shri Pandharinath Nageshkar and Late Ramnad Easwaran from whom he learnt tabla and mridangam respectively, was the spirit behind the seminar. The various sessions yielded a wealth of information which will be available in the form of a book very shortly.

SCIENTIFIC RESEARCH DEPARTMENT

Due to unavoidable difficulties, the Organising Committee of the 'National Symposium on Acoustics - 1998', organised by Sangeet Research Academy, Indian Statistical Institute and the Acoustical Society of India, have been compelled to shift the dates of the Symposium from 9-11 December to 18 - 20 December 1998. The venue, i.e., Indian Association for the Cultivation of Science, Jadavpur, Calcutta, will remain unchanged.

The following foreign scientists are expected to attend the Symposium :

- Prof. Thomas D Rossing (USA)
- Prof. W M J Hartman (USA)
- Prof: J Heironymous (Bell Labs - USA),
- Prof. H Tillmann (Germany)
- Prof. E Jansson (Sweden)
- Dr D Courtney (USA)
- Dr (Ms) F Neel (France)
- Dr Gerhard Wiemer (Austria)
- Dr Y Osada (Japan)

PREFECT'S DEPARTMENT

- (i) **New Scholars** : Two general class students were elevated to the status of scholars after gradation tests conducted by the Expert Committee in the month of August. Sanjay Banerjee had been learning from Smt. Malavika Kanan for quite some time and under her guidance he had been able to bag the 'B' high grade of AIR, National Scholarship '93,

Junior Fellowship '96, and prestigious Surmani Award from Sur Singar Sansad, Mumbai. SRA scholarship is the latest feather in his cap.

Prasad Khaparde from Yavatmal, Maharashtra came to SRA as a general class student under the guidance of Ustad Abdul Rashid Khan, a visiting guru. Initially trained by Shri D V Phanke and Smt. Sumantai Choudhuri Prasad did his Master's in Music from Amaravati while performing almost all over India as a competitor and almost always securing the top rank with gold. The young aspirant now trains under the tutelage of young Ustad Rashid Khan.

Congratulations and best wishes to both the new members of SRA family.

- (ii) **Wednesday Recitals** : Apart from its own scholars' recitals the Wednesday Recitals included quite a few new names in its weekly list of performers. Shubha Jyoti Guha, a disciple of Shri Shankha Chatterjee, played tabla solo and later accompanied vocalist Piu Sarkhel, another guest artists, who is a disciple of Shri Kamal Banerjee. Maitreyi Roy Choudhury, a general class student under the guidance of Shri Arun Bhaduri performed in the month of September while Swagata Roy Choudhury gave a Sitar Recital on the 21st October. A disciple of Ustad Imrat Khan, Swagata was accompanied on the tabla by Anirban Dasgupta. Arnab Chatterjee gave his impressive maiden recital as a SRA scholar on the 9th September. He chose ragas Puria Kalyan and Bihag.

- (iii) **Music Circle** : Just a day after the closing of SRA's 20th year celebration Shri Kumar Prasad Mukherjee, wellknown musicologist and expert, gave an extremely enlightening recital studded with rare Bandishes and cheez. October 14 was marked as the day of Bijoya Sammelani. After the Puja Holidays, Shri Arun Bhaduri greeted the music-lovers heartily with beautifully presented ragas Kedar, Desh and a Bhajan. Ustad Abdul Rasid Khan's wonderful performance in the month of July has left a deep impression on the minds of his listeners. Almost at 90, the visiting guru of SRA surprised the audience with his accuracy and agility.

Besides the grandeur and success one point became crystal clear that the relationships between master and disciple is an important tenet on which Indian music education is based. SRA could provide the necessary atmosphere in the sylvan surroundings of its vast campus where musicians from varying backgrounds, cultures and communities live in perfect harmony along with their disciples. A happy family which is united by one passionate bond-music.

Bringing together the different talents on a common platform is a step towards cultural integration; finely resonating the chords of our soul and exploring the possibilities of uniting the diverse melodies of the world in and around us, and translating the fusion perfectly into admirable artistic results allow people to understand each other better.

* * *

SRA STUDIO / ARCHIVE

Forgive me for sounding a bit bored but contrary to your expectations I admit that nothing exciting, or even remotely interesting, is happening in the Studio these days. The mundane activity of transferring old recordings (from the fragile and subject to distortions analogue formats) to the more lasting digital format continues as a never ending process day in and day out. We hope these activities will preserve our music in its undiluted and pristine form for posterity. Looking about 40 years ahead which, we optimistically hope, is the life of this medium, i.e. DAT (Digital Audio Tapes) and that before the while of the past vanishes enterprising archeologists to dig up and reconstruct somebody (probably not me) will have the good sense and the means to relocate all this music on a medium which is everlasting – and thus ensure its immortality.

Now how old is old where our records are concerned? If my information is correct, we have

songs by Pyare Saheb, Gauhar Jan, Zohra Bai among others which date back to the first decade of this century. That's old enough considering these records are classed as "pre-electric". Meaning that no electrical but only mechanical means were used in the recording process. I even read in a reputed journal that the turntable on which the recording was to be made used to be located on the third or fourth floor of a building. A cord was wound around the turntable and calibrated weight was attached to its end. Holes would be made in the flooring at appropriate places and as the weight descended from the top floor to the bottom, it would rotate the turntable at a constant speed. Thus the waxcoated plate placed on this turntable could be cut in a spiral groove by a heavy recording head at an unvarying speed. In these primitive times most artistes were afraid of the recording medium as they were superstitious and believed that the gramophone would capture their voice rendering them hoarse. Probably, that is the reason for such few artistes' names appearing on old labels. But I have never heard of anyone taking his nagging wife to a recording session! Be that as it may, another quaint feature was the manner in which artistes rapidly announced their names at the end of the record just milliseconds before the stylus moved out of the last groove. You could hear Zohra Bai Agrewal on many records and in one instance even Ustad Enayet Khan announcing his name in a stinging voice "Enayet Khan – Vilayet Ka Baap".

More recently, there is a recording of HMV's late Biman Ghosh snoring, unaware that Jnan Prakash Ghosh was recording his resounding snores for posterity. Even later, there is an instance where Kumar Prasad Mukherji at a recital of Pt. Bhimsen Joshi announced over, what he thought was a dead microphone, his cryptic and cynical opinion of the Pandit's performance. Such unusual events are priceless and deserve all the love and care we can lavish to preserve them.

— M M Tikari

* * *

blue-blood musician of SRA whose family tree shows a distinguished line of elders who reigned in the world of music for generations. As such he has inherited a veritable treasure of compositions and rare knowledge of ragas. The audience did enjoy the glittering beauty of rare gem of bandishes that evening.



Mashkoor Ali Khan

A packed auditorium, the next evening, witnessed mesmerising recitals by scholars Kaushiki



Kaushiki Chakrabarty

Chakraborty, Shashank Maktedar and the Executive Director of SRA Shri Vijay Kumar Kichlu. Kaushiki represented Patiala, being groomed by her father Shri Ajoy Chakraborty. A disciple of Shri Ulhas Kashalkar, Shashank's style is distinctly Gwalior and Shri Kichlu is a

well known exponent of Agra Gharana. Kaushiki selected Shuddha Kalyan and a Piloo Dadra for the evening which she presented in extremely organised and matured manner. The technical proficiency and style were simply amazing coming from someone so young.

Shashank's preference was colourful and evergreen Basant and Bahar. Blessed with a deep melodious voice and an eye for the pristine purity Shashank impressed his



Shashank Maktedar

listeners. Shri Kichlu picked up the threads and gave a very rich yet entertaining recital presenting Jaijaiwanti and Jhinjhoti followed by Sohni and Kafi on public demand.



Shri V K Kichlu

The old world charm of his style won the hearts of his audience.

The rain gods were very helpful all these days. As if for the sake of thanksgiving Jainul Abedin commenced the final day's evening with Megh showing his grip over the weighty Agra Gayaki. The elaborate alap was deeply spiritual while the layakari and powerful tans depicted the Rangila character of Agra tradition. He concluded his recital with bandishes in Surdasi Malhar.



Jainul Abedin



Sadhna Deshmukh

This was followed by a delightful performance by Sadhna Deshmukh. Her Gaud Malhar and Desh had the distinct Gwalior flavour adorned with rhythmic tankari and movements which showed the deep impression of her guru, Shri Ulhas Kashalkar.

The grand finale was a beautiful Bageshri presented by the towering personality amongst the vocalists of the present generation – Shri Ajoy Chakraborty. The soul stirring pukars, the powerful portrayal of the raga and the lightning of swift tans, all added up to the incredible appeal which mesmerised his audience. He concluded the festival with a dadra in Pahari.



Shri Ajoy Chakrabarty

The accompanists, who helped in making the whole festival a grand success included tabla players Shri Ananda Gopal Bandopadhyay, Shri Samar Saha, Shri Tanmoy Bose, Shri Subhankar Banerjee and Shri Yogesh Samsi. Shri Jyoti Goho and Shri Sanjay Chakraborty were on the harmonium while Shri Murad Ali accompanied on the sarangi. The tanpura-support was the sole responsibility of the scholars.

season he decided to drench his listeners with the sweet strains of Mian Ki Malhar and a crisp shower of tarana in Desh.

The second day of the festival commenced with Kedar presented by Anjana Nath – a

scholar, who joined SRA in 1989. Prior to that she was trained by renowned musicians of Patiala gharana Smt Meera Banerjee and Shri Lalit Mohan Sanyal. At SRA she is under the tutelage of Shri Ajoy Chakraborty, a senior guru and a member of SRA Expert Committee.



Anjana Nath

The next to come on stage was young Aniruddha Bhattacharya, another bright scholar of SRA being groomed by Pt. A Kanan and Smt Malavika Kanan. The redeeming feature of his art is his capacity to reach out and touch the innermost chords of emotions of his listeners. He kept his audience spellbound with bejewelled Maru Behag and a Bhajan steeped in devotional fervour.



Aniruddha Bhattacharya



Ullhas Kashalkar

The main attraction, though, was Shri Ullhas Kashalkar belonging to Gwalior – Jaipur, whose name is enough to pull crowds and keep them glued to their respective seats. He gave a scintillating performance in Sampurna Malkauns.

Tushar Dutta, with his impressive recital in Bhimpalasi and Bhajan, opened the longish session of the third day, 23rd August, Sunday.



Rashid Khan

Initially trained by Pt. A Kanan and Shri Arun Bhaduri he received guidance from Pt K G Ginde and continues to train with Pt. Sunil Bose as SRA scholar. Another brilliant shishya of Pt Sunil Bose, Subhra Guha adorned the



Tushar Dutta

stage next. Subhra was initiated to music by Shri Satish Bhowmick and later as a scholar of SRA received invaluable guidance from Pt K G Ginde and also Shri V K Kichlu – who helped her to reach her zenith as a vocalist of Agra school sans its characteristic masculinity.

Apart from her Kheyal repertoire she also excels in Thumri, Dadra etc. One of the rising stars on the horizon of classical music and at present a member of SRA's teaching staff, Subhra chose majestic Shree Raga for the evening followed by a lilting thumri.

After the two recitals in the hues of Agra, emerged a soulful and moving portrayal of Kamod and

Jhinjhoti etched by one of the most sensitive vocalists of the present day Shri Arun Bhaduri. Tutored initially by Md A Daud and Md Sagiruddin Khan he joined SRA as a scholar and was further groomed by Late Ishtiaque Hussain Khan of Rampur. It was only the genius



Arun Bhaduri

of Shri Bhaduri that enabled him to blend all these styles and create a style of his own which is inimitable. One of the faculty members of SRA Shri Bhaduri is an excellent composer too. He learnt this art from Late Jnan Prakash Ghosh.

A sparkling recital in Bihag followed, presented by 'Bandish Nawaz' Janab Mashkoo Ali Khan, a

শ্রুতপদী সঙ্গীতের আধুনিক তপোবন একুশ বছরে

রঞ্জন বন্দ্যোপাধ্যায়

ul today

he current crop of students at the Academy promises to match the institution's classy alumni, writes **Sudipto Roy**

DATELINE INDIA

CALCUTTA

8

সোমবার ১৭ আগস্ট ১৯৯৮, ৬২ আশ্বিন ১৪০৫

দুই দশক পেরিয়ে এল
সঙ্গীত রিসার্চ আকাদেমি

DOWNTOWN

THE STATESMAN FRIDAY 14 AUGUST 1998

3

The gharana and the guru

The SRA's success over the past 20 years in upholding the finest traditions of the North Indian gharanas has shown how the guru-shishya tradition can be enriched within the parameters of an institution

গণশক্তি, ১১ই আগস্ট, মঙ্গলবার, ১৯৯৮ (ছয়)

Ganashakti

সঙ্গীত রিসার্চ আকাদেমির ২০ বছর পূর্ণ হলো
সুরের ইন্দ্রজালে আশা জেগেছে মনে

নী. জালিয়া রক্ত ব অমজদ অলী খান।

ফটো: দিলীপ দল

হরী আবাজ কা জাদু

Youngsters scored at the SRA festival with confidence that comes from effective training at the institute which has completed 20 years preserving Hindusthani gharanas, says Aparna Chakravarti

Spreading the good word

Gu
THE EC
SUNDA

সানন্দা শিল্পসংস্কৃতি



Pratidin

এস আর এ-র লোগো-কোকিলটি বসে আছে ত

স্বাধীনতা বজায় রেখে যে প্রতিষ্ঠান পড়ল ২১ বছরে

সঙ্গীত রিসার্চ আকাদেমির গানের আসর

গুরু-শিষ্যের গানে অবগাহন পাঁ

সঙ্গীত রিসার্চ আকাদেমির বিশ বছর পূর্তি

REVIEW ARTS

Well-structured a

Aj Kal **ডকাল**
23rd Aug. 1998

কলকাতার অহঙ্কার সঙ্গীত রিসার্চ আকাদেমি। সবুজ ও সুর এখানে সম্পূর্ণ
পড়ল মহানগরের এই 'গুরুকুল'। লিখেছেন সুরজিৎ সেনগুপ্ত

গানেতানে কুড়িতে

Janasatta সংগীত রিসার্চ আকাদেমী কী ओर से हुए शास्त्रीय गायन कार्यक्रम
सर चढ़कर बोला

যে সংস্থার অভিভাবকত্বে হিন্দুস্তানি কঠসঙ্গীতের স্রেষ্ঠ নবীনদের অভিষেক, সেই এস-আর-এ-র
বিশ বছর বাস হল। সংস্থাটির সংকল্প ও সার্থকতার খুঁটিমাটি বিশেষভাবে অত্যন্ত চক্রবর্তী।

কঠসঙ্গীতের বাণীপীঠ



Smt. Bharati Deveshwar presenting the logo of SRA to Shri Gautam Ghosh

this festival was that it presented a galaxy of sixteen musicians comprising of some gurus and their pupils all belonging to SRA family. The five days i.e. 20th, 21st, 23rd, 24th and 25th of August could not accommodate all the illustrious members of SRA. The selection, therefore, was pretty difficult.

SRA Western Region organised a very successful seminar on "Teaching of Indian Music" in April at Mumbai. It was supported by demonstrations by the gurus and shishyas of SRA Calcutta - upholding the values of the parampara. Inspired and encouraged by the success of the seminar SRA ventured to present a rainbow of Gharana Gayaki for the learned listeners of Calcutta. The presentation focused on the purity as well as the blend and harmony of different gharanas. In the month of Bhadra, prior to the Puja celebrations the monsoon drenched horizon of Calcutta was lit up by the hues of this unique rainbow of ragas.

There was yet another colourful feature in this festival. Each day of the conference, two very important personalities belonging to different disciplines were invited as the guests of honour. They were celebrities like the sarode maestro Ustad Amjad Ali Khan, tabla wizard Pandit Kishan Maharaj, actress, director, writer Smt Aparna Sen, film director Shri Gautam Ghosh, sports personalities Shri Naresh Kumar and Shri P K Banerjee, artists Shri Bikash Bhattacharya and Shri Paritosh Sen, bureaucrat, poet Shri Ashok

Vajpeyi and writer Shri Buddhadev Guha. Each of the distinguished guests hailed SRA as the Gurukula of the modern era. Smt Bharati Deveshwar graced the occasion as the hostess and presented the well-known SRA logo - the tabla-koel to the honorable guests. Smt Krishna Choudhury's compering, studded with anecdotes - made the whole programme very warmly intimate.

The first day commenced with the recital by thirteen year old Arshad Ali, the youngest member of SRA. He joined SRA when he was barely 4, - leaving behind his parents at Delhi with one aim in his life-



Arshad Ali

Music. During this period he has proved that he is one of the few prodigies who live up to their initial promise. Groomed by his maternal uncles, Ustad Mashkoor Ali Khan and Mubarak Ali Khan, Arshad is undoubtedly the most celebrated child vocalist of our country. The entire media hailed him as a sensation when Arshad gave a stunning recital in the prestigious Sawai Gandharva Music Festival, 1993 as its youngest-ever participant. On the evening of 20th August his pristine Puria Dhanashri proved that with his riyaz and taleem he is upholding the traditions of Kirana Gharana.



Dalia Rahut

Dalia Rahut, the next vocalist presented lilting Khamaj Thumri, Tappa in Desh and Kajri. Initially groomed by Pt A Kanan, Dalia joined SRA as a scholar right from its inception and received intensive training in all aspects of Benaras Gharana from its living doyen Smt Girija Devi while she was with SRA as a guru.

The star performer of the first evening was none other than the 'Boy wonder man marvel' Rashid Khan. Keeping with the mood of the monsoon

landmark on the map of Calcutta as well as in the hearts of music lovers and connoisseurs all over the country. Right from its inception Shri Kichlu nurtured SRA with fatherly care with support from the former Chairman Shri Sapru and Shri K L Chugh, Chairman Emeritus, ITC Ltd, who watched SRA grow with patience and pride. The present chairman, Shri Y C Daveshwar and the first lady of ITC Ltd., Smt Bharati Daveshwar, take keen interest in SRA activities just like encouraging parents.

This novel venture of ITC brought encouragement as well as criticism. Through all this SRA survived. This is not a mean achievement! The 'little extra' that differentiates human beings from other species of animals is very difficult to discipline. Often rigidity strangulates whereas freedom distorts their classical form. To many, saying 'No' to any change means safeguarding the tradition. (A book entitled "Who killed Classical Music" may present a long list of musicians with rigid viewpoints.) Despite all these difficulties the fledging institution waged a brave battle.

When Shri Kichlu took the reigns of SRA he had all these things at the back of his mind because here was a musician who knew how to handle the perils of artists' moods and temperaments along with the execution of administrative work. He did manage to bring stalwarts like : Late Nissar Hussain Khan, Late Hirabai Barodekar, Late Nivruttiabua Sarnaik, late Latafat Hussain Khan, Late Ishtiaque Hussain Khan, Smt Girija Devi, Shri T D Janoikar, Shri A Kanan, Shri Sunil Bose and Smt Malavika Kanan under one roof. Shri Abdul Rashid Khan, Shri Shafi Ahmed Khan and Shri Biresh Roy joined later.

All these masters had their viewpoints-some rigid, some orthodox and some open to new waves to an extent. SRA took all these things in its stride and kept moving with its aim to shape up a new generation of musicians with an open mind, sharp intellect and potency to create something fresh out of age old parampara. SRA provided the needed ambience-the most vital ingredient of an artists' life and work. The atmosphere of music all

around in different hues of different Gharanas gave ample scope for innovations within the framework which helped its scholars to express their own concepts all along these two decades.

Very few people know that in the sphere of classical music SRA is the first institution, atleast in the past hundred years, where pupils have lived in the same campus with their masters receiving training from one guru for a prolonged period under the traditional training system and discipline. The Academy enshrines not just the principle that bridge the past with the future but underlying philosophy and spirit of this art form. The scholars do not face any time bound course of learning nor do they receive any degree. They are required to develop the inner sense of value which helps them to face the discerning audiences.

The achievements prove that the experiment has been satisfying and rewarding. In such a short span of its existence, musicians of the calibre of Ajoy Chakraborty and Rashid Khan have blossomed through SRA and with the addition of Ulhas Kashalkar since the last six years SRA family has the pride of having three of the finest vocalists of the country as its members. A number of other members have also attained national acclaim. Vocalists like Arun Bhaduri, Mashkoo Ali Khan, Subhra Guha, Vijay Jadhav Gatlwar, Dalia Rahut are among the finest performers of their respective gharanas. The recent batch of scholars is also inching towards the limelight of success as budding musicians of the future. And so the parampara goes on ...

* * *

HAPPENINGS

Vocal Fiesta

Sangeet Research Academy, on its completion of twenty years' dedicated service to Hindustani classical vocal music following the age old Guru Shishya Parampara, organised a festival of classical music in the month of August 1998 at Birla Sabhagar of Calcutta. The unique feature of

Parampara

The Newsletter of
Sangeet Research Academy, Calcutta



"..... the history of art in India (is) a history of pupillary succession... The art of music of the present day is a direct descendant of these ancient schools whose tradition have been handed down with comment and expansion in the guilds of the hereditary musician."

Dr Ananda Coomaraswamy

SRA CELEBRATES "TWENTY"

In this era of enhanced technology and gadgets the destroyer (ru) of ignorance (gu), the guru, is ultimately the supreme master from whom a disciple can claim authenticity for his learning and achievements even at the cost of worldly comforts, as is the meaning of the word 'Shishya'. So the parampara goes on... In spite of the help provided by audio tapes, a human agency of transmission of knowledge is essential. The tapes can reproduce a musical event but the total recall of the event and its experience are two different things altogether. This is the secret of the Guru Shishya Parampara in which the oral tradition or the unwritten tradition or the gharana system plays a dominant role.

Cherished and nurtured by Sangeet Research Academy this very little secret is paying its dividends. The seed was sown by the Chairman Emeritus ITC Ltd, Shri A N Haksar, a visionary who made SRA possible at a time when traditions had become vulnerable and were sliding into a part of history slowly but steadily. Performers seeking fast routes

to career attainments and monetary gain helped in dilution of traditional values. Institutions like Marris College of Music, Gandharva Mahavidyalaya of Chandigarh and Shriram Bharatiya Kala Kendra of New Delhi and many more were trying their best to support and uphold these values for posterity, for their founding fathers apprehended the disintegration of the oral tradition in the not very distant future.



*The visionary who made SRA possible
Shri Ajit Narayan Haksar Chairman
Emeritus ITC Ltd.*

To resurrect Hindustani classical music a beginning was made in the shape of ITC Sangeet Sammelan. After few years of close contact with the musicians, necessary steps were taken to institutionalise it, based on the tried and tested old recipe of our heritage –the Gurukul System. To give it a concrete shape an architect with managerial skill and artistic sensibility was required. The ITC was quick to find one such erudite musician-cum-administrator in Shri V K Kichlu, the Executive Director of SRA. Sangeet Research Academy, a public charitable trust sponsored by ITC Limited, came into existence in August 1978. Within two decades it has established itself as a

The Newsletter of Sangeet Research Academy, Calcutta



Parampara wishes its readers a very Happy and Glorious 1999

“NOTHING IS BORN OUT OF NOTHING ...

... even an idle gossip needs the support of a tiny mole. Sangeet Research Academy also did not happen overnight. Twenty years old SRA's starting point took almost 20 years to come into focus" - mused Shri Amar Misra - a senior, retired member of ITC family who had an ear for Indian Classical Music and, therefore, loved to organise cozy baithaks whenever possible. The totally westernised set up of the Imperial Tobacco Company could not transform him into a pucca Brown Saheb, at least as far as music was concerned. Once, while in Patna, he tried to organise a musical event on a larger scale. The numerous hurdles regarding finances compelled him to think about ITC's helping hands which, at that time, were busy promoting numerous brands of cigarettes with pop music and sports. "At that point of the time ITC was trying to build up a 'desi' image and therefore, the Saheblogs also encouraged the idea." And so, Shri Amar Misra's 'baithak's of classical music attended by few friends, colleagues and relatives started taking the shape of what is known today as Mini Sangeet Sammelan. "Frankly, many used to organise such baithaks, many do it even now, but ITC's interest and timely support simply clicked. Besides, those were the days when artistes were known for their simple living, less demanding lifestyle with firm belief in almost selfless services to music. Musicians like Ustad Munawwar Ali or Begham Akhtar would happily come and stay in our residence sans the five star facilities. Their remuneration, which was within

the three figures has reached six figures now. The inflation is really amazing in the field of music !" Shri Misra's face reflected incredulity for a moment but very soon the warmth of nostalgic memories of lovable people, places and less complicated times got the better of it as he continued.

"Kanans, Jog Saheb, Mahapurush Misra were always with us. The success in Patna, Vizag and other places in Andhra brought many other well-known musicians into this family-fold. A posting to Calcutta as the Branch Manager gave it all a new dimension. It was just another evening of heavenly music. The year was 1970. Mr Haksar - the then Chairman of ITC was one of the guests who was engrossed in the sweet strains of 'Nand' presented by Malavika Kanan. Suddenly, a charged Mr. Haksar blurted out 'Why don't you employ these artistes ?' What appeared to be a passing thought proved to be serious the very next morning as Shri Jayanta Chatterjee, the then Public Relation Manager, and I were summoned by the Chairman who was determined to create a Shantiniketan type ambience for Indian Classical Music. It is a fact that 'Necessity is the mother of invention' - in this case 'resurrection.' ITC's Indianised image required a boost-up whereas Indian Classical Music needed concrete backing. The requirements of both promoted each others interests while the performing artiste acted as a catalytic agent.

"But without the blessings of the leaders of the nation such an ambitious project was risky - so we felt ; our fear was voiced by Jayanta Chatterje too. He found a solution as well. The ITC Delhi Sangeet

Sammelan in aid of Prime Minister's Relief Fund emerged as a result in 1971. We meticulously planned it to be a social gathering rather than a cultural event for obvious reasons and frankly that was how the dream of Mr Haksar showed the first signs of becoming a reality ; in 1978 SRA was born."

How could you locate this Ashram-like surrounding in the heart of Calcutta ?

"You see, God helps those who help themselves. Since ages 'Aldeen'- the present nerve centre of SRA, was the hostel for trainees of ITC with lovely catering. Modernisation rendered it unwanted as hotels solved the problems of boarding and lodging more efficiently. Aldeen, therefore, was lying vacant since 1976. When SRA came into existence Aldeen readily accommodated it within its green folds with little alterations and additions from time to time according to the needs."

Usually the word 'Sangeet' strikes the chords of Veena, Sitar or Tanpura. Almost everyone finds the logo, symbolising ITC's music-consciousness, a bit curious - a koel perched on the tabla. It is the emblem of SRA since its inception. One would like to know the history of this curious logo. How could a corporate house chance upon such an artistically novel idea ?

"Do you mean to say where a "palta", PaNi PaNi, prompts an officer to run to fetch water and offer it to the vocalist or mere mention of male and female tanpuras send shock waves at executive level?"- quipped Shri Misra laughing heartily. "To begin with, ITC used to present 'Itra-daan', made of pure silver, to every participating artiste as a memento or logo of ITC Sangeet Sammelan which had become a status symbol both for the artistes and the invited audience thanks to the highly meticulous planning and publicity. Needless to say, a giant like ITC does require an intelligent and artistic Department of Publicity. The koel and tabla representing melody and rhythm were churned out from one such artistic venture. The story that goes with it is more interesting. I happened to be the eye-witness to that incident.

"During the Delhi Sangeet Sammelan in 72 stalwarts like Ustad Amir Khan, Begham Aktar and Pandit Kishan Maharaj - all were gathered under one roof as performers. While relaxing in the green-room the Ustad was analysing the logo. He remarked that the Koel is none but Begham Akhtar, but wondered aloud 'Who's tabla is it?' Someone answered promptly, 'Kishan Maharajji's.' Such incidents are numerous yet fresh in my memory.."

- As told to Meena Banerjee.

★ ★ ★

FROM THE STUDIO

NO BARS IN MUSIC

When we first occupied ALDEEN in 1978, I was not surprised that Mr Kichlu conceived the Academy as a holy sanctified Mecca of Music. A sort of institution where every path bristled with "Parampara" and the ancient atmosphere of gurukul pervaded and enveloped the whole area from Gate No. 1 to the end of Baburam Ghosh Road.

Imagine his horror when we walked into ALDEEN and the first sights that greeted us here was a well equipped bar on the ground floor, an equally well equipped bar on the 1st floor and a really classy open air bar-cum-barbeque on the lawn surrounding the old mango tree. I was thrilled! Visions of music mixed with the aroma of good whisky entered my thoughts lazily only to be banished instantly as Mr Kichlu ordered all three bars to be removed immediately. His orders were carried out and today nobody can even find a trace of these offending structures.

So this was my introduction to the vegetarian hunting grounds of Indian Parampara - bound fare. I had yet to learn a lot about the personal idiosyncrasies and peculiarities of the musicians themselves. For instance, my first recording session was at an auditorium in Calcutta in the late 77's. Latafat Hussain Khan Saheb was the star attraction and I set the 2 microphones that we had installed

very carefully - a measured 9 inches away. As the raga progressed I was horrified to observe the vigorous hand movements of the Ustad. I feared for my delicate microphones. But it was not long before my worst fears were realised when in one sweep of his hand Khan Saheb sent the microphone somersaulting into the 3rd row. The microphone was undamaged in spite of the shock it received. Perhaps they were made of sterner stuff in those days ! But I learnt a lesson - the principles of the recording studio had nothing to do with this real life situation. The concert ended with a slight delay the time it took me to retrieve and refit the microphone.

Music brings people together as nothing else could do. For instance, group participation in the singing of Sankirtan comprising all castes, creeds and religions produced a pitch of ecstatic communion, that aimed at a new brotherhood in our country. In the recent past, many Muslim vocalists have set tunes and sung such magnetic, yet soothing words such as "Hari Om Tat Sat" and in turn some Hindu singers render marvellous compositions such as "Allah Jane, Allah Jane," etc." Music seems to have helped to a greater degree to shape and sustain unity; cultural, emotional and national integration.

Therefore, the proverbial saying, "Music Needs No Bar" !

- M M Tikari

★ ★ ★

NEWS FROM SCIENTIFIC RESEARCH DEPARTMENT

Report on "National Symposium on Acoustics - 1998"

Acoustical Society of India (ASI) is the premier academic body which covers all disciplines of acoustics and allied fields for almost last 3 decades. It has been holding the annual meet throughout different parts of the country to provide a platform for the scientists and technologists for interaction.

This year the 3 day National Symposium on Acoustics (NSA-98) was held at the Indian Association for the Cultivation of Science, Calcutta, during 18 - 20th Dec., 1998. It was jointly organised by Sangeet Research Academy, Indian Statistical Institute and the Calcutta Chapter of the Acoustical Society of India. These Symposia are intended to highlight the current status and trends of research and applications in the area of acoustics.

The special theme for this year's Symposium was "Speech, Music and Noise Pollution", however all other branches of acoustics, viz, Physical Acoustics, Ultrasonics, Underwater Acoustics, Noise & Vibration, Architectural Acoustics, Atmospheric Acoustics, Medical Acoustics, Acoustic Signal Processing, Bio-Acoustics, etc. were also discussed. The Symposium was co-sponsored by various Universities/Research Institutes, viz, Jadavpur University, Saha Institute of Nuclear Physics, Variable Energy Cyclotron Centre, Indian Institute of Technology (Kharagpur), West Bengal Pollution Control Board, S. N. Bose National Centre for Basic Sciences, Raman Research Institute (Bangalore), Ali Yavar Jung National Institute for the Hearing Handicapped (Mumbai), Fluid Control Research Institute (Kerala) and Indian Association for the Cultivation of Science.



*A bouquet of flowers being presented to the Chief Guest
Sri A R Kidwai, Smt. Dipali Nag looks on*

Sri A. R. Kidwai, Hon'ble Governor of West Bengal, inaugurated the Symposium and delivered the Chief Guest's address. Prof. A N Basu, vice-chancellor of Jadavpur University, delivered the

Happening

28th ITC Sangeet

This prestigious annual event of Delhi, so eagerly awaited by the social elites as well as the music lovers, took place at Siri Fort.



This year's coveted ITC Award was presented to Pt. V. G. Jog who inaugurated the festival on the evening of the 4th December by lighting the traditional Manideep and extending his blessings with a short and sweet introductory speech. Smt. & Shri Y. C. Deveshwar, Chairman, ITC Limited, also graced the occasion.



Smt. Krishna Choudhury read out the citation with warmth.



SRA gifted Sadhna Deshmukh to the world of Indian classical music this year. The debutante, a scholar being groomed by Pt Ulhas Kashalkar, enchanted her listeners.



The star attraction of the evening were Ustad Amjad Ali Khan and his inimitable Sarode, ably accompanied by Pt Kumar Bose on the tabla.



Pt Ulhas Kashalkar, a renowned personality in the music circles and a respected member of SRA family, opened the second evening's session of the three-day festival.

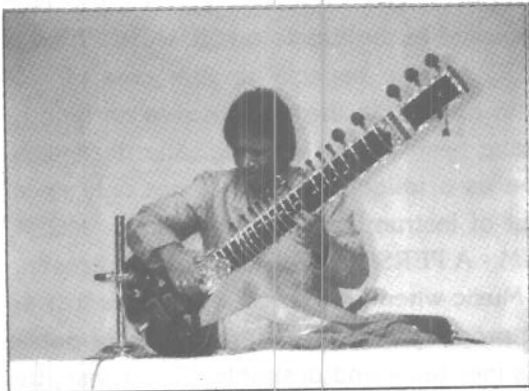
ammelan, Delhi - a Photo Feature



Young Rahul enthralled the music lovers with his brilliant performance in a Jugalbandi featuring none other than his father-guru Pandit Shiv Kumar Sharma as his co-artiste.



The third and final day being a Sunday, accommodated two sessions of exquisite music. The morning session was devoted to Carnatic Music featuring the Violin recital of Shri T. N. Krishnan.



The evening session commenced with the mesmerising Sitar recital by Shahid Parvez.



The grand finale was in keeping with the spirit of the previous evening featuring the famous duo Rajan-Sajan Mishra.

The supporting pillars of the whole grand fiesta of music were luminaries like Sarvashri Kumar Bose, Ananda Gopal Bandopadhyay, Shafat Ahmed, Akram Khan (tabla), Jyoti Goho, Mehmood Dhaultpuri (Harmonium), K. Padmanabhan (Mridangam) and V. Gopalakrishna (Ghatam)

inaugural address. The key note address was delivered by Prof. B Baliga, Editor-in-Chief, Science and Culture. This year the M S Narayanan Memorial Lecture on the "Current Status of Research in Speech and Music in India" was delivered by Prof. D Duttamajumder of Indian Statistical Institute (Calcutta). M S Narayanan Memorial lecture was initiated by A S I in memory of Dr M S Narayanan, who was the vice-president of A S I.

There were 83 scientific papers in the symposium which were distributed into 9 sessions spread for 3 days including parallel sessions. 66 scientists from different Universities/Research Institutes of India participated and presented papers in the Symposium. 3 scientists from U. S. A, Japan and Australia attended the Symposium. Prof. T D Rossing of Northern Illinois University, U S A, spoke on the application of Laser Holography to measure the body vibration of musical instruments. Dr K K Palliwal of Griffith University, Australia mentioned in his talk on the signal processing techniques in speech. Acoustic Phonetic study of Asian English was the subject of the talk delivered by Dr P Nihalini of Otta University, Japan. A talk entitled "The Role of Timbre in Partitioning Sequences of Sounds : Implications for Melody and Rhythm Perception" was delivered by Dr (Ms) Purnita G Singh. Dr S C Santra of Kalyani University delivered a talk entitled "Urban Traffic Noise Abatement with Vegetational Barriers." Dr P Kalyanasundaram of Indira Gandhi Centre for Atomic Research, Kalpakkam spoke on the "Acoustic Signal Processing for Non-destructive Evaluation". "Acoustic Signal Processing in Birds : Songs and Calls" was the title of the talk by Dr Dinesh Bhatt of Kangra Gurukul University, Haridwar.

The Symposium was concluded on 20th. Dec, 1998, at 5-30 P.M. with vote of thanks from the Convenor, Mrs Dipali Nag.

★ ★ ★

JOURNAL OF THE SANGEET RESEARCH ACADEMY VOL. 12 NO. 1 1998

A REVIEW

The Journal under review has a good collection of articles by different writers expressing views on vedic music, history of music, music therapy, psychology of music, music criticism and scientific investigations on acoustics of music. The contributors are scholars in their own right representing a cross section of different ideas focussing on various aspects from general, historical context to more specific issues relating to studies and research on science. Information on musicological studies is meagre ; the student of music lacks vast resources of facts and data for which there would be no alternative or substitute. The area is now vast and so diversified that a wide range of expert opinion is needed. This journal has taken one short step in the right direction, the conceptual music thinking.

"DEVELOPMENT AND CHARACTERISATION OF TAPPA" and attempts to show how tappa in the Punjabi folk language gradually transformed into Bengali tappa. Many important dimensions have been discussed in the article on "EMANCIPATION OF MUSIC". Some aspects on the creativity of music with or without the dependence on lyric or poetry have been lucidly and logically dealt with. They give us a unique glimpse of not only vocal music but of instrumental music as well. "MUSIC CRITICISM - A PERSPECTIVE" provides interesting reading. Music when performed in public is treated as public property and as such reviewing of public concert is inevitable and desirable. Media wise, the critic assumes the role of the most important player. It follows from this time-space frame that the critic's superiority is merely one of the, and not the, high point of criticism, or that it is not the final word as most of them assume it to be. The critics are doing a disservice and more provocatively aim to hit the head-lines. The writer of the article forces the reader to look different at the sphere of music criticism and wonder whether a big joke is being continuously played at the expense of innocent performers to satisfy the egos of their masters. A faithful account

of the invaluable contributions of Dr Bimal Roy gives a glimpse of not only of the musicologist but of the man.

Papers dealing with historical aspects have always been crucial owing to lack of a proper history of Indian music from the ancient time to the present. The article on "SAMA GANA", the core of Indian music has three principal aspects : ritual, meditation and philosophy, which went hand in hand making it a bond between jivatma and Paramatma and was never meant to be a means of entertainment only. Human and spiritual values have been expressed with a more generous approach within the framework of musical scholarship. Ibrahim Adil Shah's 16th century text 'KITAB-I-NAURAS' deals with his personality and the writer of the present paper has sought to portray and evaluate him as a poet, a musician and a lover of mankind. It is a modest attempt to list his achievements and offer an analytical assessment of them on mediaeval music history. The paper serves as an introduction to those who desire to read the original text. "LUCKNOW - A SEAT OF MUSIC" gives a brief glimpse of the socio-political life during the dynastic rule of the Nawabs of Lucknow who patronised the sophisticated Persian culture and helped its propagation in that region.

Four articles have been included in this journal which systematically address on the most recent data from various disciplines : physics, musical acoustics, sociology, psychology and music therapy. What is psychology of music all about ? The writer elaborates on the basic principles of the discipline and provides data mainly as an introduction for student of music to make an attempt at a comprehensive study of "PSYCHOLOGY OF MUSIC AND ITS BEARING ON CHILD'S EDUCATION." One of the youngest disciplines gaining world wide attention is "MUSIC THERAPY". The science of healing through therapeutic effects of music is reasonably comprehensive. The paper provides a unique glimpse of music therapy for restoring the

mental and physical health. Two papers are on musical acoustics : "SPECTROGRAPHIC STUDY OF SITAR SOUND" and "DYNAMICS OF TANPURA STRING TO PERCEPTION OF JAWARI". These articles, it is hoped, should encourage research on scientific methods in the study of sounds of musical instruments. Scientifically treated, the articles are excellent sans technical jargon for music student looking for guidelines.

The Editorial assures the readers that articles on music related matters covering musicology and other allied fields would be featured in all future issues of the journal. The SRA Journal is an excellent production at an affordable price.

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IN BRIEF

SRA WESTERN REGION

With active co-operation of the Music Forum and under the supervision of Shri Arvind Parikh, SRA Western Region organised the Award Function on the 27th November 1998 at NCPA's Experimental Theatre, Mumbai. Pt. Ulhas Kashalkar was invited to present a vocal recital after the award giving ceremony. Pandit Dinkar Kaikini and Pt. Vijay Raghav Rao, eminent musicians, received the ITC-SRA awards for 1998. The Media Award, constituted by the Music Forum, was conferred upon Shri Batuk Dewanjee. Dr Ashok Ranade, a well-known musicologist, received the Music Forum-Research Award. The Manohar Mulay Instrument Makers Award went to Shri Subrato Mandal and Ustad Faiyyaz Ahmed Khan Memorial Award was given to Shri Noor Khan. The young talents were felicitated as well with the presentation of Navras Record's Promising Artistes Awards. The 1st prize winners of All India Radio Music Competition 1997 from all over the country were picked up for this award. They were : C. Munjari from Chennai, Archana N. S. Udupa from Bangalore, Dabraj Pramanik and our own Prasad Purushottam Khaparde from Calcutta.

SCHOLAR NEWS



Prasad receiving the award from Pt Vijay Raghav Rao.

1. Prasad P Khaparde, an SRA scholar, topped in the All India Radio Music Competition of 1997 and consequently won the Promising Artistes Award instituted by Navras Records. Prasad hails from a small town Ghatanji in Maharashtra. Initiated and trained by Shri D. V. Phanke and Smt. Sumantai Chaudhuri he joined SRA as a general class student under the guidance of Ustad Abdul Rashid Khan. As a scholar now he is training under the tutelage of the young Ustad Rashid Khan.

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MUSIC TODAY

FOOTSTEPS
Kaushiki Chakrabarty (Vocal)

Vol. 4
A 98034
Max. Retail Price Rs. 65 incl. of all taxes
H/98
STEREO

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2. Kaushik Bhattacharya, another young member of SRA family receiving talim from the veteran of Agra Gharana Pt Sunil Bose, hit the headlines

when his deep melodious voice mingled with the magic created by the dancing fingers of the veteran Piano wizard Pandit V. Balsara. The novel jugalbandi's live recording of the ragas Madhuwanti, Hansadhvani, Desh and Bhairavi is available for music lovers as an audio cassette titled 'JUGALBANDI' by UD Series. Young Rajnarayan Bhattacharya, a disciple of our own Samar Saha, provided live tabla accompaniment to both the artistes.

MUSIC TODAY

New generation series
FOOTSTEPS
Kaushiki Chakrabarty

FOOTSTEPS
Kaushiki Chakrabarty (Vocal)

Vol. 4
A 98034
Max. Retail Price Rs. 65 incl. of all taxes
H/98
STEREO

Typically mastered on professional studio equipment

3. Kaushiki Chakrabarty, daughter of Pt Ajoy Chakrabarty, born and brought up within the SRA's musical fourwalls and a brilliant scholar of the Academy, features among four young musicians of promise who are successfully following the footsteps of their illustrious fathers. Music Today has brought out an album of four cassettes titled the "New generation series : Footsteps". Other musicians are Rahul Sharma, son of Pt Shiv Kumar Sharma (santoor) Amaan Ali Bangash, son of Ustad Amjad Ali Khan (sarod) and Meeta Pandit, daughter of Prof. L K Pandit (vocal).

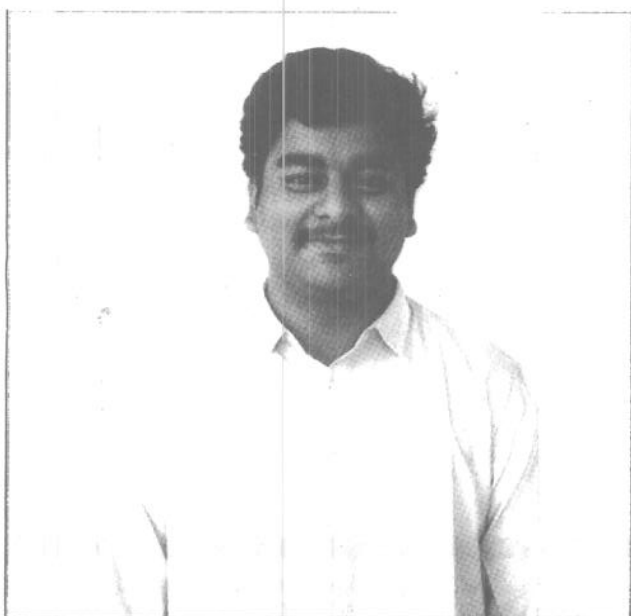
Kaushiki, in her maiden venture, recorded ragas Bhatiyaar, Kausi Dhwani and a Pahari Thumri.

Congratulations to Prasad, Kaushik and Kaushiki.

The Academy expects a lot from all the scholars. Let us wish them a bright future for the continuity of the Parampara.

NEWS FROM THE PREFECT'S DEPTT.

Cricket Match : SRA family has great cricket addicts at every level. Senior members like Shri Vijay Kichlu, Kumar Prasad Mukherjee, Biresh Roy and Aniruddha Sen are more enthusiastic than the younger ones. And why not ! They have seen the golden era of cricket from close quarters. Shri Kichlu had participated in Ranji Trophy Tournaments in his hay days. Shri Mukherjee is creating waves of nostalgia with his pen while Biresh Roy the Prefect and A Sen, the Manager Administration, love to translate the mere discussions into real action at any opportune moment. The golden days of the winter put the final seal and 14th January was marked as the day of the Cricket Match with a special lunch. All the members of SRA family were invited with their families. There were sports events for the ladies and children as well. An impromptu cultural programme made the silent workers confidently vocal while the world - renowned vocalists were made to listen to them. Eveyone thoroughly enjoyed the bright yet chilly day made interesting by heartwarming activities.



A beaming D Parthasarathi - recipient of Man of the Match Award

Wednesday Recitals : Calcutta winter attracts visitors from all over the world. Music scenario is no exception and this applies to SRA's Wednesday Recitals too. November, December and January saw many Indian and foreign artistes' performance. Capt. Azizul Islam from Bangladesh gave a flute recital on 18th November accompanied by Shri Ananda Gopal Bandopadhyay on the tabla. Kartik Sheshadri, a disciple of Pt Ravi Shankar from USA, played sitar on 9th December with Arup Chatterjee on the Tabla. Ken Zuckerman from Switzerland and Allyn Miner from USA gave sarod and sitar recitals on 13th and 21st January (20th being marked as Eid) respectively. Ken Zuckerman a disciple of Ustad Ali Akbar Khan was accompanied by Shri Ananda Gopal Bandopadhyay while Allyn Miner, a disciple of Sri Lal Mani Misra, was accompanied by Shri Gopal Misra on the tabla. Rajesh and Gitesh Misra with Shri Chandrabhan on the tabla gave vocal recital on 11th November. All these artistes came on invitation. Sanjay Banerjee, Anjana Nath, Prasad Khaparde, Sadhna Deshmukh, Kaushik Bhattacharya and Shrin Nath - the scholars of SRA also gave an account of their good grooming during the period of these three months expertly supported and guided by seasoned artistes like Shri Samar Saha and Shri Chandrabhan on the tabla and Shri Jyoti Goho on the harmonium, Uttara Dutta from Delhi presented thumri and dadra with Shri Tarak Saha on the tabla. Dr Arun Kashalkar, a well known vocalist from Maharashtra performed on the 27th January supported by Shri Samar Saha and Shri Jyoti Guho on the tabla and harmonium respectively.

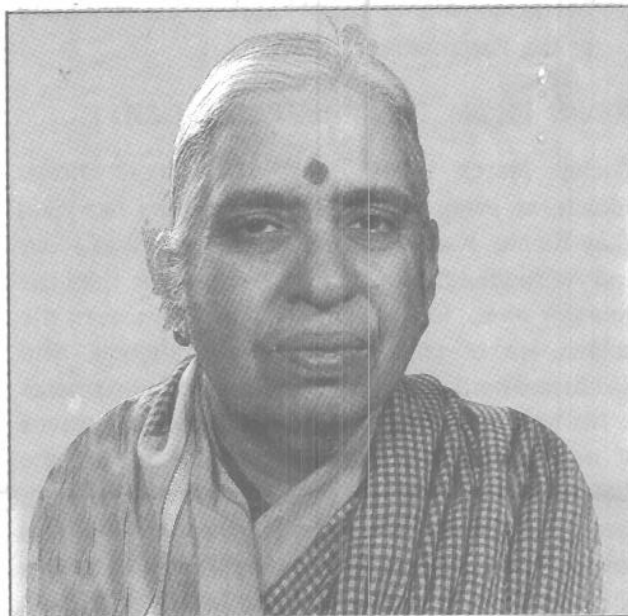
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SRA PUBLICATIONS

With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship : history, theory and philosophy of Indian music. Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

Order your copies along with M.O. or D/D to Sangeet Research Academy. 10% discount on each book. 35% Trade Discount is also available. Packing and Postage charges extra.

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by Thakur Jaidev Singh Pages 406 Rs. 300.00
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by Thakur Jaidev Singh Pages 536 Rs. 450.00
3. BHARATIYA SANGEET SHASTRA KA
DARSHANPARAK ANUSHEELAN (Hindi)
by Dr Vimla Musalgaonker Pages 399 Rs. 400.00
4. SRA Journal "GAVESHANA" Rs. 30.00
5. NUR RATNAKAR
by Shahab Sarmadee in press.

OBITUARY

Dr Premlata Sharma, eminent musicologist, breathed her last on the 4th December 1998 leaving the world of music grief stricken. As the head of the Editorial Board of SRA Publications she had been a close associate always taking interest and extending guidance in the field of academics. The great void created by her absence is hard to fill.

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Sangeet Research Academy
Vol. 12 No. 1 October 1998
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- Hazrat Inayat Khan

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Parampara

The Newsletter of Sangeet Research Academy, Calcutta



The Brainchild with distinct Musical Features

Created by ITC, the Sangeet Research Academy was born as an independent, non profit making, Public Charitable Trust with pinpointed aim of stemming the process of gradual distortion and dissipation in traditional forms and techniques of Indian classical music with the help of three basic objectives as its distinct features :

1. Creation of effective training system.
2. Rationalisation of traditional data with the help of modern research methods and technology, and
3. Promotion and propagation of music.

To appreciate the precise factors behind these objectives one must understand the historical background of Hindustani classical music. The post war period, coinciding with the post - independent period had brought socio-economic and cultural changes. The chief factors which affected all the fine arts were owing to the economic upheaval brought by the dissolution of Princely States, advent of motion pictures and the development of commercial phonography.

The loss of royal patronage threw the arts open to public mercy. Classical music, in its pure form, is fundamentally a complex study and, therefore, cannot come within the reach of the uninitiated, whereas pop music, which basically emerged on popular demand, comes within the easy reach of the masses. As such serious music suffered a set back.

Though Pt V N Bhatkhande and Pt V D Paluskar tried to bring classical music within the reach of the middle class intelligentsia in a systematic way by introducing music education in universities and institutions, it rarely succeeded in producing musicians or musicologists, rarer still - a combination of both. Even if anyone took courage to master this art, he faced stiff competition because of another factor. Eroding the delicate firmament of music

came, as a constant threat, the advent of commercial phonography. Eating rapidly into public demand it even flouted the governmental efforts to set-up institutions, Academies, AIR, Doordarshan and various allowances in the form of scholarships, pensions and awards. Whatever little had flown into classical music had again shown preference for gimmicks, speed and thrill along with sub - standard quality.

Under these circumstances, ITC Ltd. chose classical music as an area of its socially responsible activities and has played an important role in the resurgence and nurturing of this rich heritage which needed patronage.

With the help of erudite musicologists and musicians, a solution to all this was worked out. SRA provided security and comforts of a home to both the gurus and the scholars to work together for a brighter future with the implementation of its objectives based on the training system which is essentially the Guru-Shishya-Parampara but equipped with modern techniques as well.

The history reveals that the only effective method of imparting the complex techniques of any art form, specially music, is by long years of close involvement between teacher and student. This enables the former to incorporate the entire structure into the student part by part, yet allowing it to develop into sequential build up with a natural flow of reflexes. Although tending in many ways to be an exact science even this traditional method had lost all links from the theories and deviated from rationale, naturally ...

Keeping all this in mind SRA tried to blend the best of everything. Each guru here has few disciples living with or around him. The disciples are either scholars or general class students. General class students receive only free training. This is intended to serve as a stepping - stone for future scholars. Scholars get handsome scholarships along with hostel accommodation within the SRA campus. This enables them to devote their entire time and energies for learning. The whole day remains at

their disposal for 'riyaz' and 'taleem'. The guru keeps a close watch on every step and move, controls every idea and its execution. The disciple gets to hear closely, analyse and assimilate the guru's performance during personal 'riyaz' or public recitals. The flashes of genius in moments of inspiration, moments an outsider never gets to see, also happen before a disciple who serves his guru by attending to his needs. A deep bond of love and duty, humility and gratitude spring up to make the disciple a well groomed musician.

For the purpose of academic support, an entire department, consisting of a central library, archives of photographs, biodata, paper clippings of reviews and articles, magazines and journals is functional. The archival collection of recordings of the legendary maestros' voices is also at the disposal of the scholars. Apart from this, the department known as Academic Research is facilitated by workshops and seminars involving eminent musicologists. Rare manuscripts of books related to music are also published by this department. This helps in empirical research, which has initiated studies based on observation and experiments carried out by experts for documentation and analysis of styles in the major gharanas. Thus practical and the theoretical work go on here — hand in hand. A scholar is not allowed to stop at being a performer only. He is encouraged to learn musicology as well which will enable him to impart knowledge as a guru in future; an essential aspect of a full-fledged musician and of course, the 'Parampara'.

Scientific research in music has never been attempted on a professional and ambitious scale. Approved as a Scientific Research Association by the Department of Science and Technology, Government of India, SRA has a well-equipped department of Scientific Research. The pride of the department and even of the whole Academy is the sound proof Audiometric Laboratory built with sophisticated temperature and humidity controls and equipped with modern sophisticated instruments which investigate the acoustics of music and standardise various musical techniques and parameters through voice testing. Designing and development of musical instruments also depend on these findings.

An inquisitive learner can do wonders in an environment where the spirit of enquiry is kept alive. The timely assessment of achievements is there to extend a helping hand, always. An Expert Committee of renowned musicians and musicologists keeps track of the progress of the scholars through regular in-house concerts known as 'Wednesday Recitals' and recordings. The gradation tests held twice a year, also help in keeping the careergraph

of a scholar on an upward trend to reach the ultimate goal as performer and guru.

The scholars of SRA have made their presence felt as performing musicians of highest calibre on stage and media. Some of them are already expert musicologists and command respect and status of gurus.

For the survival of the best values of music, a quality listener-base is a critical factor. In this regard, the Academy has set up an ambitious scheme of propagation. SRA conducts a series of musical conferences all over the country and abroad with the sole purpose of reaching out to the masses and create an awareness with the help of renowned instrumentalists and vocalists and few scholars of the Academy itself. Such platforms also serve the purpose of an assessment of the products of the Academy. The system of introduction and feed back has paid its dividend already while a more promising future lies ahead.

The Sangeet Research Academy, at these conferences also honours veteran musicians and musicologists for their contribution to classical music. Four annual awards instituted by the ITC Ltd. are bestowed upon the musicians on these occasions.

Following a well-balanced formula of 'give and take', this Guru-Shishya-Parampara should carry on in the larger interest of music.

★ ★ ★

HAPPENING

The ITC - SRA Sangeet Sammelan

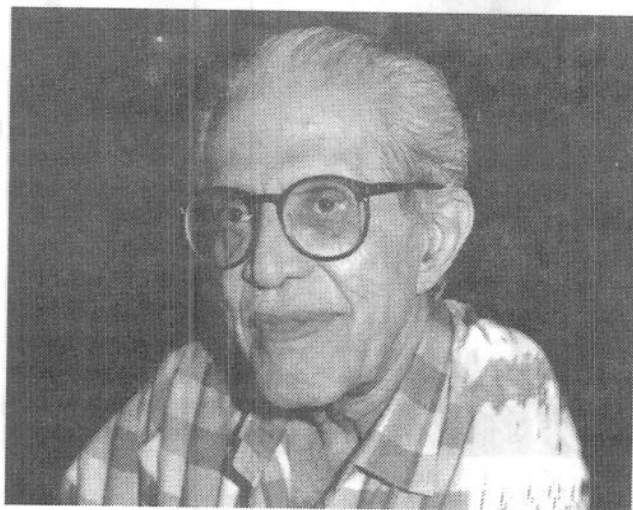
The ITC - SRA Sangeet Sammelan 98 was held in February 26, 27 and 28, 1999. Though slightly behind schedule due to unavoidable circumstances, the rest of the salient features of the annual event were both as relevant and as special as ever. Like in the past the sammelan was held at the premises of Aldeen. A huge pandal which could accommodate 1700 audience was erected with majestic Moghul style interior displaying arches, lattice and chandeliers in peaceful and pleasant co-existence with modern fans in large numbers to combat humidity.

In spite of a day - long Bandh, the cream of Calcutta's music circle including dignitaries from other walks of life made it a point to reach on time. The Chairman of ITC Ltd. Shri Y C Deveshwar and Smt. Bharati Deveshwar were there too. In her welcome speech Smt. Adity Syam the Executive

Vice President — PR, ITC Ltd. thanked all the musicians and music lovers for making SRA's events a success. She also presented a brief account of twentyone year old SRA's achievements and hoped for a brighter future. She, then, requested Shri V K Kichlu, the Executive Director of SRA to give an introduction of the total programme of the Sannelan.

The Awardee

Shri Kichlu expressed deep gratitude to the discerning crowd for turning up, inspite of the



Pt V Balsara

inconvenience caused by the Bandh, in great numbers and on time. After giving a brief sketch of the total programme he requested Pt V Balsara, the ITC Awardee 98-99 to come on the stage. As Smt. Krishna Choudhury, the Chief Manager of SRA read out the citation describing the seventyseven year young musician's ever fresh outlook towards musical blend between the western instruments like accordion and piano with the Indian classical ragas with tremendous success, the legendary figure remained seated before the audience with a quiet smile. Smt. Bharati Deveshwar, felicitated the ITC Awardee with the citation and a purse as a token of honour and respect.

Diamond Jubilee

Another citation on Late Pt Omkar Nath Thakur, one of the greatest vocalists, was read out by Smt. Krishna Choudhury as a mark of respect on his birth centenary year. Born at Jhajgram in the old Baroda State, Gujarat, Pt Omkarnath Thakur displayed his musical talent very early in his life and impressed by his qualities Pt V D Pulaskar appointed him, at 19 years of age, the Principal of Gandharva Mahavidyalaya, Lahore. Founder of institutions like Gandharva Niketan in Bharuch and Sri Sangeet

Niketan in Bombay, Pt Omkarnath Thakur became the first Principal and Dean of the College of Music, in Benaras Hindu University.

Apart from his imposing personality and administrative qualities he was a great performer imbued with great sensitivity to rhythm, a creative mind of high calibre and voice with exquisite tonal quality. He held audiences enthralled with his renditions for about four decades in the country and abroad. An outstanding music composer of successful operas, he also conducted research in musicology and wrote many books and articles. Many awards and honours were conferred upon him, notable among them being the award of Sangeet Natak Akademi, Padmashri, Sangeet Martand, Sangeet Samrat and D. Litt from the Benaras Hindu University.

Dr N Rajam, the disciple of the maestro and a veteran violinist herself, garlanded the portrait of her guru and offered a few words of respect which brought back the nostalgic memories of the giant among the musicians of this century.

Inauguration

Following the tradition of the ITC - SRA Sangeet Sannelan the Awardee of the year was requested to inaugurate the musical fiesta of three days formally. With a short but sweet speech of thanks Pt V Balsara stepped forward to light the 'Manideep' and amid the cheerful clapping the sannelan began with the debut of Aniruddha Bhattacharya, a bright scholar of SRA, who according to Shri Kichlu, was being presented to seek blessings. Dr N Rajam came next especially to pay homage to her guru, Pt Omkarnath Thakur with a musical offering. The concluding artiste to the first session was none other than the super star Ustad Zakir Hussain.

The second and night long session on the 27th included Sandipan Samajpati, Sunil Kant Gupta, Subhra Guha, Tejendra Narayan Majumdar, Shubha Mudgal and Pt Budhaditya Mukherjee. Starting at 8.30 pm this enjoyable treat of music continued till the day break next.

Another birth centenary

The concluding session began with a note of reverence. Another legendary musician, Late Sangeetacharya Satyakinkar Bandopadhyay was remembered on his birth centenary by the whole music community present at the SRA premises along with his disciple-son, well known musicologist and vocalist, Dr Amiya Ranjan Banerjee who garlanded his father's portrait. The gist of the citation, in a well modulated voice of Smt Krishna Choudhury, read somewhat like this :



Dr Amiya Ranjan Banerjee

"The pride of Vishnupur Gharana, Sangeetacharya Satyakinkar Bandopadhyay emerged as a vocalist with proficiency in the styles of Dhrupad, Khayal and Tappa as well as an instrumentalist mastering Sitar and Esraj along with percussion instruments like Tabla and Pakhawaj. Although amazingly versatile, he excelled as a vocalist and khayal was his forte. He composed many delightful bandishes in Hindi and Bengali. His analytical mind prompted him to pen books titled 'Sangeet Gayan Pravesh' and 'Rag Abhigyan.'"

A visiting professor of Vishwa Bharati, Rabindra Bharati and Benaras Hindu Universities, he was felicitated by Nritya Natak Academy of Calcutta for his dedicated life-long service to music. A true Acharya, he trained many musicians into accomplished performers including his two sons Dr Amiya Ranjan Banerjee and Pt Nihar Ranjan Banerjee.

The itinerary of the evening's programme included Shri Nayan Ghosh, Dr Amiya Ranjan Banerjee, Ustad Asad Ali Khan and Pt Ajoy Chakrabarty.

The participants

Just a few months back on the occasion of SRA's 20th year celebration held in the month of August last, a grand five day festival was presented to the august listeners of Calcutta by the scholars and gurus of SRA. This tremendously successful venture obviously had vocalists and frankly no one seemed to miss the instruments. But true to its commitment towards the Indian classical music in its totality, SRA made it a point to include more instrumentalists than vocalists in its annual Sangeet Sammelan held on the 26 - 28 February '99. The variety in timber and tone of the instruments i.e. Sitar, Sarod, Flute, Rudraveena and Tabla made a lovely bouquet competing with the colourful season

of spring. As usual there were quite a few representatives of younger generation who have already caused ripples in their own circles but faced the learned audience from such a prestigious platform for the first time. SRA's own young scholar Aniruddha Bhattacharya was one of them.

Born in 1971 Aniruddha was initiated to music by his mother Smt. Gouri Bhattacharya - one of the very first disciples of Pt A Kanan. Few years later Aniruddha's formal training started at the feet of



Aniruddha Bhattacharya

Smt. Malavika Kanan and Pt A Kanan. Within a year Aniruddha entered the world of SRA as a general class student and got himself elevated to the status of a scholar. A Science Graduate from Calcutta University with Honours in Zoology, Aniruddha's approach towards his first love, music is aesthetically satisfying. The emotional appeal of music by this young vocalist has kept his listeners spellbound wherever he performed so far. The first recital of the very first session of ITC - SRA Sangeet Sammelan on the evening of 26th February was no exception. Aniruddha's Anandi was followed by the beauty of Bahar. Shri Chandrabhan and Shri Jyoti Goho on the tabla and harmonium respectively enhanced the beauty of the recital.

Another 1971 born young budding vocalist Sandipan Smajpati commenced the second day's night long musical session with impressive Yaman. Groomed under the able guidance of Pt Manas Chakraborty, Sandipan gave his first public performance at sixteen. A graduate of Calcutta University with honours in Economics and M. A. in Music, Sandipan too, like Aniruddha, is an 'A' grade artiste of A.I.R. and Doodarshan.

Ably accompanied by Shri Sujit Saha and Shri Ranjan Mukherjee on the tabla and harmonium



Sandepan Samajpati

respectively, Sandipen concluded his recital with equally well rendered Thumri.

For Sunil Kant Gupta of Mumbai this was the second recital within the SRA premises. He was invited to give a flute recital in one of the regular in-house Wednesday Recitals of SRA in the month



Shri Sunil Kant Gupta

of January 1998. Very few listeners turned up to listen to this unknown musician on that wet and chilly evening. But the sheer devotion of the flautist and, of course, his art simply mesmerised them and so he was invited again. Sunil Kant Gupta, a disciple of Pt Raghunath Seth and Pt S C R Bhat, presented Maru Behag, Madhukauns and a lilting Dhun with matured blend of Gayaki and Gatkari - ang on his extra-large flute. Invented by Sunil himself, this type of flute did help him to do the vistar in lower octave making it rich with emotion along with its deep tonal quality. The expert tabla accompaniment by Shri Samar Saha helped the flautist immensely.

Nayan Ghosh, another talented performing artiste from Mumbai, is quite well-known in music circles of the country as a gifted tabla player. Many were surprised to see him, sitar in his hand, on the dias



Shri Nayan Ghosh

and within few minutes all were enraptured by the beauty of his Shree. That he belongs to the 'gharanedar' musicians was evident from the music created by Nayan - nephew of the legendary late Pannalal Ghosh, and son of late Nikhil Ghosh. Nayan Ghosh, as the true heir of his illustrious forefathers, captured the attention of serious musicians with the innate artistry, tonal brilliance, intense melodiousness and colourful feel for the depth and spirit of the ragas Shri and Bhup presented before the august gathering on the evening of 28th February accompanied by Shri Tanmoy Bose on the tabla.



Ustad Asad Ali Khan

Rest of the participating musicians of the evening were the luminous stars of their respective fields.

Veteran vocalist Dr Amiya Ranjan Banerjee, Rudraveena maestro Ustad Asad Ali Khan and SRA's pride Pandit Ajoy Chakrabarty do not need any introduction. Accompanied by Shri Ananda Gopal Bandopadhyay's sensitive tabla and Shri Sanjay Chakraborty's harmonium Dr Amiya Ranjan Banerjee presented Kedar, Bahar and Basant while Ustad Asad Ali Khan's choice was Bihag and Khamaj. The ancient and traditional flavour of the recital was enhanced by the Pakhawaj accompaniment by Shri Mohan Shyam Sharma. The emotionally rich Abhogi, beautifully presented by Ajoy Chakrabarty, prior to a lilting finale of the

The whole night session of the second evening predominantly featured the young maestros of the



Pt Ajoy Chakrabarty

sammelan with Bhairavi, kept haunting his ardent listeners as the heart wrenching lines of the bandish 'Ka se kahun man ki bipada' echoed repeatedly. Equally sensitive was the support on the tabla and harmonium by Shri Samar Saha and Shri Jyoti Goho respectively.



Shri Tejendra Majumdar



Smt Shubha Mudgal



Kumari Subhra Guha



Shri Budhaditya Mukherjee

present generation. Following the vocal and flute recital of Sandipan and Sunil, Subhra Guha, Tejendra Narayan Majumdar and Shubha Mudgal kept the night musically alive. Subhra's Hemnat, Mishra Kafi, Chaiti and Dadra had all the colours and hues of the pleasantly beautiful spring evening. While Tejendra's majestic Darbari along with the Maj Khamaj reproduced the grandeur of the Moghul Court. The beautifully modulated bold voice of Shubha beckoned the new dawn with the strains of Bhatiyar and Nat Bhairav. It was Budhaditya Mukherjee, the celebrated sitar maestro who welcomed the first rays of the day with a rich Ahir Bhairav as his offering.

Tabla wizard Shri Kumar Bose accompanied Tejendra while SRA's own Ananda Gopal Bandopadhyay and Samar Saha accompanied two musicians each during the whole night session. Jyoti Goho and Sanjay Chakraborty provided support on the harmonium.

Following the sparkling performance of Aniruddha on the 26th, veteran violinist Dr N Rajam enthralled the audience with Jog and Nilambari, her guru's



Dr N Rajam

favourite raga. The Khamaj Thumri was a true portrayal of Pt Omkarnath Thakur's gayaki. Kumar Bose provided the support on the tabla.

The final artiste of the first evening and undoubtedly the star attraction of the whole sammelan was Ustad Zakir Hussain and his mesmerising tabla to give a solo recital with Ustad Sultan Khan on the sarangi. Sultan Khan, while playing naghma in accompaniment to the tabla maestro, presented some beautiful phrases of Bihag which added to the grandeur of the whole presentation. Zakir, apart from his stunning looks and mannerism, was an instant success, as usual, with his winning 'tehzeeb', stupendous 'tayyari' and

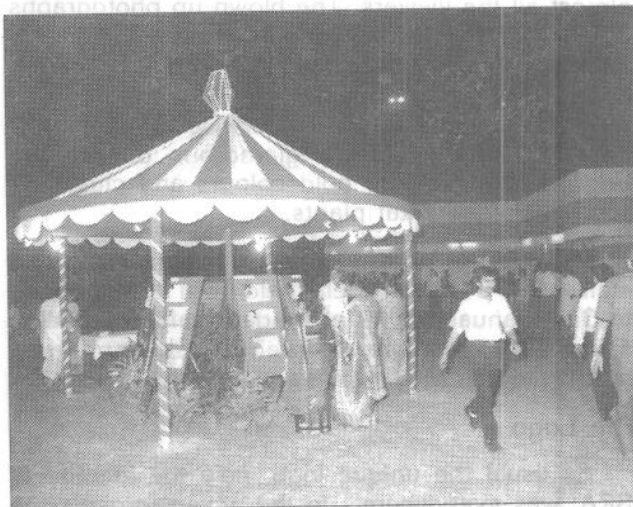


Ustad Zakir Hussain with Ustad Sultan Khan

convincing 'adayegi' both by his nimble fingers and honeyed tongue. The demanding audience very lovingly forced the Ustad to forget about his busy schedule and continue to play.

The Exhibitions

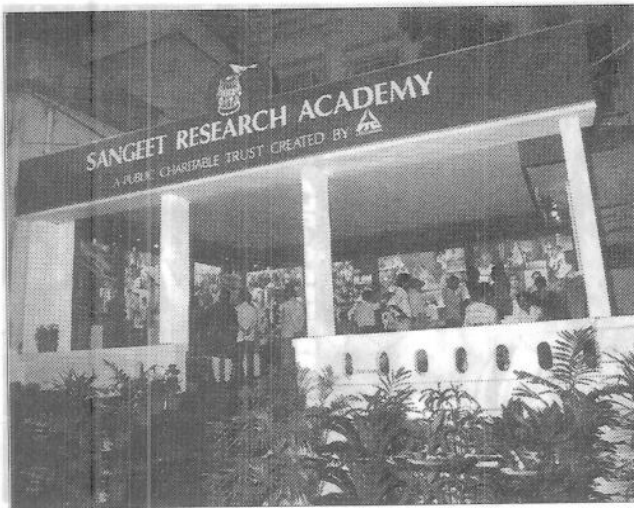
The annual event in the shape of one of the most prestigious music festivals of Calcutta provides enough reason for Aldeen to wear a festive look with the grand pandal in one of its spacious lawns and



The Exhibition

eateries in the other. Usually a small exhibition displaying rare photographs of the Awardees, participating artistes, gurus and disciples and their brief resume adorns one of the corners of the sprawling lawns. Music lovers with academic bent of mind find it interesting and useful.

This year also the usual display of photographs and bio-data of the participating artistes and the Awardee added colour in the festive look of the front



The Exhibition

lawn. In addition to this, ITC came forward to organise a grand photo-feature on 'Sangeet Research Academy', its brain-child, on completion of its 20th year. The exhibition based on life, activities and achievements of SRA focussed upon ITC's commitment towards preservation and patronage of Hindustani classical music.

The priceless photographs depicting SRA as a family and capturing rare moods of the world-renowned maestros in their day to day life fascinated almost all the viewers. The blown up photographs in black and white were mounted on bright indigo backdrop in a well decorated stall with red carpeted floor. The bright contrast set - off the exhibits to their full advantage. The otherwise grand pandal area looked even more glamorous due to the brightly lit exhibition, bold colours and cluster of soothing ornamental plants.

ITC had put up the same exhibition in a grand stall in the 'Swadeshi Mela' held from 26th January to 31st January 1999 at Pragati Maidan in Delhi. Many VIPs, ministers, foreign delegates and, moreover, the music lovers visited the stall.

The Logo

As usual the unique logo, now the identity of SRA, was everywhere - in the advertisements, on the invitation cards, occupying a prominent place on the backdrop of the stage, on top of the exhibition stalls displaying the creative genius of an artist and hiding a nostalgic and sad story behind it. Many would like to know about the creator of the logo. Shri Avinash Pasricha, a well known Delhi based photographer with a soft corner for music and dance, informed Parampara about the designer Shri Yashwant Jamsandekar who created the logo almost three decades ago. While his creation as the emblem of SRA is going strength to

strength, its creator, unfortunately, is fighting a losing battle with cancer.



MINI SANGEET SAMMELAN

Soon after the Annual Sangeet Sammelan at Calcutta SRA musicians and scholars got busy with the Mini Sangeet Sammelan. The chain of these sammelans, conducted every year, is a revolutionary concept in the field of art. This 'Music on Wheels' winds its way through thousands of miles, stopping over at various cities and towns - small and big. Organised with the help of local sponsors these sammelans of one, two or three evenings have succeeded in bringing renowned artistes along with the young ones within the reach of small town populi where school, college or university trained music lovers turn up in great numbers. The high quality classical music served at the grassroot level has proved to be a major step towards the promotion of classical music - if, of course, the press reviews are any indication in this regard.

This year the team of SRA musicians included talented young instrumentalists as well as renowned veterans. The vocalists were the SRA musicians and scholars. The first batch of musicians including stars like Pt Ajoy Chakrabarty, Pt Anindo Chatterjee, Pt Arun Bhaduri, the talented young sarodia Shri Tajendra Narayan Majumdar and our own Zainul Abedin went to Bankura, West Bengal. They were accompanied by Shri Ananda Gopal Bandopadhyay and Shri Samar Saha on the tabla and Shri Jyoti Goho and Shri Sanatan Goswami on the harmonium. This was the first ever whole night music conference in Bankura. The local sponsors were the 'Chhandayan' and the venue was Rabindra Bhavan.

Another group of musicians had reached Allahabad in the meantime to present a three day ITC Sangeet Sammelan at the prestigious Prayag Sangeet Samiti Hall. Most of the musicians of the group were young vocalists and instrumentalists like Aniruddha Bhattacharya (Vocal), Kushal Das (Sitar), Debashish Bhattacharya (Guitar) and Debojyoti Bose (Sarod). Pt Ulhas Kashalkar and Subhra Guha, though senior to these young talents, also belong to the present generation of renowned vocalists. Many locals were rather disappointed with the selection in the beginning but the brilliance of the performances left them over-awed with admiration. Produced by SRA, the sammelan was presented by the Vishnu Digambar Circle of Music, Allahabad. Veteran musician Pt Ram Asray Jha lit the inaugural lamp with blessings on his lips. With that the trustees of the future standards of music picked up the reigns and delighted the music lovers of Allahabad, the city of 'Adab' and 'Nazakat'.

Soon after, the SRA team reached Agra, the city of Taj and presented another musical extravaganza of two evenings at the Moghul Sheraton. Here Ustad Rashid Khan along with Subhra Guha, Dalia Rahut, Kushal Das and Debashish Bhattacharya regaled the audience with their khayal, tappa-thumri singing, Sitar and Guitar recitals respectively. Both at Allahabad and Agra they were accompanied by the indispensable Ananda Gopal Bandopadhyay, Samar Saha and Jyoti Goho.

Kalna Classical Music Conference Committee helped SRA to put up the music recitals by SRA scholar Koushik Bhattacharya (Vocal), Shri Deepak Choudhury (Sitar), Subhra Guha (Vocal) Ustad Ali Ahmed (Shehnai) and Pt Arun Bhaduri (Vocal). Kalavati Music Academy of Burdwan helped organise a whole night programme at Burdwan Sanskriti Lokmancha. SRA scholar Anjana Nath and young Ustad Rashid Khan joined the group of Deepak Chowdhury, Arun Bhaduri and Ali Ahmed along with the indefatigable famous trio of accompanists from SRA family. They were joined by Aslam Khan and Tarak Saha (Tabla) and Debaprasad Dey and Nabyendu Bhattacharya (Harmonium) to provide some relief.

NEWS IN BRIEF

Report From Scientific Research Department

1) The National Symposium on Acoustics-1999 will be held during September 23-24, 1999 at Mepco Schlenk Engineering College at Virudhunagar, Tamilnadu. The Scientific Research Department of SRA has been invited to present papers in the Symposium. Accordingly, the Department has communicated two papers for presentation in the said Symposium. They are :

- i) Role of random perturbation of source voice in musical quality of singing voice.
- ii) A study on the fractal analysis of vowel sounds.

The papers will be presented in the session of Speech and Music Acoustics.

2) An invitation for participation of presentation of papers has been received by the Department in the 4th International Conference on Advances in Pattern Recognition and Digital Techniques (ICAPRDT '99). The Conference will be held at the Indian Statistical Institute, Calcutta, during December 28-31, 1999.

The Department will be sending 4 papers in the Conference, the work for which is on the move.

Wednesday Recitals

In the month of February, SRA scholars Tushar Dutta, Parthasarathi Desikan, Zainul Abedin and Arshad Ali gave recitals with tabla support by Sarvashri Sandip Roychowdhury, Samar Saha, Lakshmi Narayan Mishra and Ananda Gopal Bandopadhyay and harmonium accompaniment provided by Shri Jyoti Goho. Scholars Indrani Chatterjee and Prasad Khaparde performed on the 3rd and 10th March respectively. Shri Jyoti Guho, as always, was there on the harmonium and Shri Tarak Saha and Shri Chandrabhan were on the tabla to provide guiding support. Sri Amlan Dutta, disciple of Sri Ajoy Sinha Roy was invited to give Sarod recital on the 17th with Indranil Bhaduri on the tabla.

A special programme was organised by the Music Circle on the 30th March to listen to the mesmerising sitar recital by Ustad Sayeed Zafar, son and disciple of Ustad Zafar Ahmed Khan of Delhi. Shri Ananda Gopal Bandopadhyay's tabla accompniment was equally enjoyable. The very next day another superb session of music kept the audience spellbound. The artiste was none other than the verteran vocalist Ustad Abdul Rashid Khan, the visiting guru of SRA. Sarvashri Chandrabhan and Jyoti Goho accompanied him on the tabla and harmonium respectively.

Jhalapala '99

The atmosphere of Sangeet Research Academy consists of sur, tal and laya in their purest form. Led by Smt. Krishna Choudhury the SRA staff, therefore, invented 'Jhalapala' to bring spicy variety. Governed by the prime rule of Jhalapala the participants were expected to give demonstrations but outside their professional sphere. As a result, the Executive Director chose to give a dance recital in creative style invented by world renowned choreographer Pt



Pt V K Kichlu

Uday Shankar. Shri Kichlu took his audience by surprise when he presented a flawless item based on a brave hero, his demure heroine and a devilish villain. Young Ustad Rashid Khan was no less. He danced to the tune of lilting Orissi music. Shri Arun Bhaduri was the sought after tabla accompanist that evening. Expert harmonium player Shri Jyoti Goho's melodious voice brought back the nostalgic



Ustad Rashid Khan

memories of Mohd Rafi while tabla maestro Shri Ananda Gopal Bandopadhyay chose to sing Benarasi Thumri in pucca UP style. There were many others too who joined as guests but, caught by the infectious spirit of Jhalapala, came on the dias playing variety of roles. After a hilarious evening both the audience and the performers had an equally palatable dinner together.

Farewell

But the evening of 'Jhalapala' on the 7th April '99 took off on a sad yet happy note. The SRA family had gathered to bid farewell to Shri Biresh Roy, the Prefect and Sadhna Deshmukh, one of the bright scholars of SRA. While Shri Roy was retiring from his post with an assurance to rejoin as a guru, Sadhna was leaving the SRA family to raise her own family with a promise to keep her musical career going. She tied the knot with a Gwalior based LIC executive, Dr Sahilendra Mohite, on the 27th April at Nagpur, her native place, and plans to settle down in Gwalior with her new family. 'May heaven's choicest blessings shower on the newly weds with the sadhana of Sadhana scaling new heights of music,' was the essence of 'ashis' she received from

all at SRA headed by Shri Kichlu who also presented her wedding gifts on behalf of everybody.

Welcome

Shri Falguni Mitra, noted Dhrupad exponent joins SRA family as the Prefect after a long innings as a senior executive in a Chennai based multinational company. Shri Zainul Abedin one of senior scholars of SRA also joins him as his assistant. Always a willing worker, Zainul is sure to enjoy this new role. Welcome to both the musicians as administrators dealing with musicians only.



Shri Falguni Mitra

ORBITUARY

Yehudi Menuhin

Celebrated violinist Lord Yehudi Menuhin left for his heavenly abode on the 12th March 1999 along with his heavenly music. Deeply spiritual and follower of Indian mysticism which influenced his lifestyle and ideas about the life beyond life. Lord Menuhin was a great lover of Indian music as well. SRA was lucky to have him as one of the Trustees right from the very inception of the academy. The great loss to the world of music and SRA family is irreparable but his concern for humanity together with his work as an educator will live on in the hearts of every music lover, the world over.

Ananda Shankar

Son of the legendary dancing duo Pt Uday Shankar and Smt. Amala Shankar, nephew of world renowned sitar maestro Pt Ravi Shankar and brother of wellknown dancer-actress Mamata Shankar, Ananda Shankar belonged to the family of celebrities. He himself along with wife Tanushree were no less; as they created music and dance together to mesmerise listeners and viewers the world over and literally showered 'ananda' through their creation which appealed to all. He gave a new dimension to music and dance fusing the East with West and folk with classical. Almost all his compositions bear the testimony of his versatile personality. Such a brilliant musician's life came to an end on the 26th March. A thorough gentleman, he will be remembered as a musician who was a gem of a human being.

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PARAMPARA



The Newsletter of
Sangeet Research Academy, Calcutta

October - 1999

DHRUPAD CLASSES AT SRA

The computer language is very much 'in' thing these days and symbolises modernity. The basics of that latest mode of communication tells us to go back to the 'root' before branching out in any direction. The basics of human nature has also proved, time and again, that while young, one explores new dimensions but maturity reverts to the roots like the banyan tree and that is the secret of its unquestionable status. SRA also follows suit.

Till very recently the scholars were being groomed into professional khyal singers under the able wings of their gurus like Sarvashri V.K.Kichlu, A.Kanan, Sunil Bose, Biresh Roy, Ajoy Chakrabarty, Ulhas Kashalkar, Arun Bhaduri, Mashkoor Ali Khan, Smt. Malavika Kanan, Km. Subhra Guha, and visiting gurus Ustad Abdul Rashid Khan and Shafi Ahmed Khan. Apart from the regular talim from their respective gurus, the scholars attend tala classes conducted by Shri Shyamal Bose. Very recently Dhrupad has been included into the curriculum of the scholars to help understand the roots as is evident from the history of Indian music.

The oldest styles of Indian song are the Pada and Kirtan. The pada, originally, was based on some pithy saying from Sanskrit verse and enlarged upon. Jaideva, at a later stage, gave these padas a lilting musical character in a group of eight which became popular as Ashtapadis. Kirtan on the other hand, is basically devotional song. From the development of the Pada, Kirtan and Prabandha a typical style of song emerged as Dhruvapada or Dhrupad.

There are many theories regarding the origin of Dhrupad. In general one can find that Indian music,

starting from the Vedic period, identified two categories of musical forms - Nibaddha (composed) and Anibaddha (not bound or set). The evolutionary process of Indian music with respect to Raga concept seems to have been finally realised around the 6th Century AD. Dhrupad combined both the Nibaddha and Anibaddha categories into its form. The elaborate Alap depicting the structure of the raga is the refined version of Anibaddha Gan while the compositions belong to the Nibaddha Gan. Dhamar, another composed form which is usually sung after Dhrupad, also falls in this category. The distinction between the Mandir and Darbari Dhrupad is commonly drawn. The words of the Mandir Dhrupad are steeped in religious thoughts but not exclusively so in the Darbari Dhrupad. The language also changed, though in gradual process, from Sanskrit to Brij Bhasha, Hindi, Panjabi, etc. It maintains a slow tempo in selected tals - Chartal, (Chautal), Surphaktal, Jhaptal and Dhamar. It also maintains a distinct masculine character. A good command over the breath control is essential as well as strength.

Shri Falguni Mitra's powerfully resonant voice certainly has some strength! - though he believes in the scientific and aesthetically beautiful voice production. The new Guru / Prefect takes pride in his appointment as a Guru of Dhrupad-his most cherished subject and most probably his first love. 'Most probably' because he cannot remember when he fell in love with it. "I was told and guided by my father guru, Pt Shib Mitra an engineer by profession and musician of repute, to do my riyaz regularly ever since I was five" reminisces Shri Mitra who holds a Masters Degree in Philosophy, "fortunately I could balance both my studies and my music very well."





What prompted you to join SRA?

"I have always been very keen to be associated with any musical activity with a genuine cause. I am eager to impart whatever I know to willing learners. To my mind, SRA offers many such opportunities. Besides I always kept close contact with its activities right from its inception. At present I teach Dhruwad and Dhamar to all the scholars here. I prefer to give individual attention to the students as far as possible, hence, decided to teach the boys and girls separately."



Ladies are not outcast as was the myth. Girls in the Dhruwad class prove it.

In what way it helps the students of music ?

"Very often during a seminar or discussion, reference is made to Dhruwad as the most authentic, oldest structured form of Indian music but how many of the practicing musicians actually learn this great art form today? Whereas almost all musicians of yesteryear learnt Dhruwad for a solid base because it helps to develop proper voice productions, correct pronunciation of words, concentration of mind and knowledge of raga. Application of judicious ornamentation supported by intricate rhythmic variations and aesthetic sense also develop along with the feelings of deep spirituality, devotion, repose and dignity. Contemplative by nature, it helps in systematic development of melodic beauty and unalloyed peace."



Shri Falguni Mitra guides the scholars during the class

Is that the reason most of the foreigners are attracted towards Dhruwad ?

"Partly yes, because generally foreign students, keen on Indian music, want to know its history, evolution and about the different forms. Since Dhruwad is considered to be the oldest classical style most of them try to make a serious study of this great art-form."

Why most of the Indian musicians are not inspired to learn this art form which is the edifice of our music and how to bring back its lost glory ?

"The primary, though not the only reason is that the way it is performed is not very aesthetically pleasing, mainly because of its predictability during layakari-one of the most important and thrilling feature of Dhruwad. Apart from the appropriate timbre of voice, emotional appeal of the lyrics and their correct pronunciation, understanding of the mood of the raga - all add up to the beauty of Dhruwad. With imaginative approach and aesthetic sense one can surely infuse inspiring and thrilling elements into it without deviating from its roots."

- As told to Meena Banerjee

Forthcoming SRA Publication - "Nur Ratnakar"

Studies in the textual tradition of Indian music initiated in the last quarter of the 19th century have been concentrating mainly on Sanskrit sources. Perso - Arabic sources could not be taken up seriously because most of the scholars engaged in this area were not equipped for the purpose. This lacuna will be adequately filled up when the two volumes of " Nur Ratnakar" see the light of the day. The uniqueness of this work lies also in the fact that Sanskrit texts have been taken up side by side with Perso-Arabic ones in a chronological order as far as possible.

Once the above study becomes available to students and researchers, it is hoped, new vistas for higher studies and research will open up. In view of the keen interest shown by the international scholars in the study of theory, history and philosophy of Indian music, especially in the last three decades, it could be said without any reservation that these two volumes will attract the appreciative attention not only in India but also in other parts of the globe. Any library of some repute or standing would find these two volumes a valuable and indispensable addition.

The "Nur - Ratnakar" in 2 volumes authored by Prof. Shahab Sarmadee of Aligarh, is a bio-bibliographic survey of all accessible important writings on music and related performing arts like dance and theatre, in Sanskrit, Arabic, Persian, Turkish, Deshi, Apabhramsa, Brajabhassa and Urdu.

Vol I contains a critical analysis of 28 Perso-Arabic texts and about 20 Sanskrit texts ; a chronological survey which covers the socio-cultural process from Panini onwards upto 1399 A.D. A few sample chapter captions are as under :-



Panini on Music

Music in Harvamsapurana

Music in the days of Kautilya

Facts of music in Smriti Sutra

Gandharva (Music) in Buddhist writings

Art music in Gupta period

Evidence of music in later Puranas

Some musical concepts in Tantra and Agama.

Apart from the lesser-known sources referred to in the above captions, well known classics like Natya Shastra, Brihaddesi, Sangita Ratnakara, etc. have also been critically examined.

A unique feature of the "Nur-Ratnakar" is that it covers, in addition to the above-mentioned Sanskrit sources, Arabic and Persian writings too, beginning with those by the great mathematician, Al-kinti, and covering others like Abu Nasr Farabi, the philosopher-scientist Ibu Sina and the noted historian of Delhi Sultanate, Afif.

Part II of the Nur-Ratnakar, covers the era from 1399 A.D. onwards. Periods like Rajput, Pathan Mughal, Mughal - Rajput, and Pathan - Rajput are covered. The analysis extends to processes like the flowering of folk-music forms, bhakti-music, sufi-music, the origin and metamorphosis of Dhrupad, Khayal, and the merger of Indian and Turko-Persian styles.

As the term "bibliographic" indicates the basic objective of this work is to provide "knowledge of books" - on the music of India. Every biographical detail available on record, - about poet - composers, teachers, performers, others, has been recorded as testifying the historical importance of the popular art forms of the time.

The analytical study of documents covers relevant details of the theory and practice of music in India. The technicalities and aesthetic norms relevant to the Arabo-Persian system in this country have been dealt with purely from a historical perspective. Those of the indigenous system have also been dealt with from all angles.

A 17 - page auxiliary lists references on music to be found in other art areas such as culture, etc.

The work has two indexes, the first one on technical terms and the second on persons, places and standard works.

Thus this bio-bibliographic study purports to help understand the impact made by the performing arts on the minds of people, while ascertaining the status of performing classes in society of the time. Enough is also said about the ethno-political and socio-religious factors determining the musical culture of this sub-continent through the ages.

The "Nur-Ratnakar", once published, will prove a highly technical sources for musicological research, including the study of the overall historical process in art-music of India, the history of theory, and the origin and metamorphosis of the phenomenal array of concepts, techniques, forms, styles and practices of Indian music, dance and allied performing arts.

About the Author

Late Shahab Samadee was Professor, Centre of Advance Study, Department of History, Aligarh Muslim University. He was a celebrated historian and was also a distinguished musicologist. He devoted his life time in the painstaking study of all available literature and handwritten unpublished manuscripts on music and dance written in some of the standard languages of India. Prof. Samadee possessed a rare combination of being knowledgeable in Persian, Arabic, Urdu, Sanskrit, Hindi and music.

This work on 'Nur Ratnakar' commenced while he was fulfilling a Research Fellowship at the University of Aligarh sponsored by the Indian Council of Historical Research. New Delhi under the supervision of Late Prof. Nurul Hasan, Ex-Minister of Education, Government of India. Prof. Samadee has written many research papers and books. Some of them are : 'Musical Genius of Amir Khusru', 'A History of Indian Art Music', 'Amir Khusru's Prose Writings on Music' and 'Historical Interpretations of Sangeet Ratnakar.'

News In Brief

SRA Western Region

Another very important and relevant topic has been picked up by the SRA Western Region as the central theme of the next seminar proposed to be held in December this year. Supported by the Music Forum Mumbai, the SRA Western Region has earned enough recognition as the organiser of successful seminars under the dynamic stewardship of Shri Arvind Parikh. All of these revolve around the practical aspects and problems faced by the practicing musicians. 'Riyaz' the central theme of the forthcoming seminar, too, is an integral part of the process of a musician's total development. "The performance on the stage reveals whether the 'guru mantra' has been practiced diligently or not" says SRA's pride Pt Ajoy Chakrabarty who is one of the eminent musicians invited by Shri Parikh to participate in the seminar. Shri V K Kichlu, the Executive Director of SRA who is an erudite musicologist as well as an excellent vocalist representing Agra gayaki will also join as one of the participants.

Scientific Research Department

A paper entitled "Fractal dimensional analysis of the Quasi-periodic speech signal", has been accepted in the 4th International Conference on Advances in Pattern Recognition and Digital Techniques (ICAPRDT'99) to be held at the Indian Statistical Institute, Calcutta, during December 28-31, 1999.

SRA's New Batch of Scholars

SABINA MUMTAZ ISLAM

Guwahati based Sabina was born in 1975 with musical ears in a family of music lovers. Initiated by her father, Shri Nurul Islam, a senior executive in the Directorate of Agriculture, Assam, Sabina cultivated music as a hobby which was a part of her education as well. A student of English literature at the level of Masters, she holds a certificate in Computer Science and a diploma in Tourism, but music started dominating her mind. She actively participated in various festivals, workshops and performed at AIR and Doordarshan. Groomed by Shri Alope Chatterjee, she was able to set foot in the world of the guidance of one of the seniormost scholars Shri Jainul Abedin. Pt. Sunil Bose, later took her under his wings and she became a general class student. Very soon her talent helped her to get the coveted scholarship of SRA and, at present, she is being trained under the guidance of her guru, Km.Subhra Guha, in the tradition of Agra gayaki.



Sabina Mumtaz Islam



Sanjukta Biswas, Photo by Tapan Kr. Das

SANJUKTA BISWAS

1978 born Sanjukta Biswas hails from Chakdah, a small town of Nadia District. Her father, Shri Bharat Chandra Biswas, helped her to play and grow up with the seven notes. Sanjukta's promising response encouraged her parents to take music seriously and she started training under the tutelage of Shri Amalendu Pal and Shri Kalyan Guhathakurata. An AIR artiste, she won awards wherever she participated as a competitor including All Bengal Music competition.

A haven for all the promising young vocalists, SRA accommodated her, initially as a general class student and now as a scholar under her guru Km. Subhra Guha of Agra Gharana.

SUMANA GUPTA

Economics student Sumana Gupta belongs to Calcutta and doing B.A. third year at present from Jadavpur University. Yet she always found enough time to devote to her music ever since she was six years old. Initiated and trained for three years by Shri Amaresh Chowdhury, she came under the tutelage of Shri Kashi Nath Chakraborty, a disciple of Pandit Tarapada Chakraborty, who groomed her into a refined vocalist. Her talent saw her through the stringent selection tests at SRA and she joined as general class student in May'97. Within a year she won the status of the scholar which is not a small achievement by any means. She is training under the guidance of Km. Sabhra Guha.



Sumana Gupta Photo by Tapan Kr. Das

WASEEM KHAN



Waseem Khan

Born in 1974, Waseem Khan belongs to the family of renowned Agra Gharana musicians. Waseem took his initial talim from his maternal grandfather, late Ustad Ata Hussain Khan at the tender age of six. Later, he was trained by his father, Ustad Naseem Ahmed Khan, son of late Ustad Basheer Ahmed Khan. Waseem joined SRA as a general class student. His talent bloomed here under the able wings of Ustad Shafi Ahmed Khan and now he has attained the status of a scholar. Many a conference - old Waseem's most striking feature is his powerful voice steeped in melody and a style which speaks of the great lineage of traditional Agra Gharana.

OMKAR SRIKANT DADARKAR

Omkar was born in a Mumbai-based family of renowned musicians in 1977. Both his parents are popular 'Marathi Natya Sangeet' exponents and therefore, Omkar too was drawn towards it naturally. But, aunt, Padmashri Manik Verma's influence was no less either and that prompted him to learn classical music seriously. Initiated by Shri Ram Deshpande, guided by Smt. Manik Verma and groomed by Pt. Yashwantbua Joshi after winning the CCRT scholarship (Delhi) for classical music, Omkar went on to win another scholarship from Dadar Matunga Cultural Centre under the scheme of Guru-Shishya Parampara. The strikingly good looking youngster with pleasing manners seems to have pleased Saraswati as he bagged the degrees of Sangeet Visharad and B.A. in Marathi Literature and History almost simultaneously while winning accolades at Mumbai, Delhi, Kanpur and Lucknow as a budding vocalist. Recognising his talent, SRA took him in as a scholar in July'99 for further training under the able wings of Pt. Ulhas Kashalkar.



Omkar Srikant Dadakar
Photo by Tapan Kr. Das

NIRMALYA ROY



Nirmalya Roy Photo by Tapan Kr. Das

Tall, well built, bright, bubbling Nirmalya looks anything but a musician. But appearances are deceptive! Highly emotional by nature the 1977 born B.Sc (Biology) from Calcutta University is fiercely in love with music. Encouraged by his mother he started learning early after being initiated by Shri Sunirmal Bhattacharya - at present a Professor, Viswa Bharati. Late Govinda Prasad Debnath, a disciple of Pt. Chinmoy Lahiri also trained him for some time. Later Nirmalya came under the tutelage of Dr Amiya Ranjan Banerjee, a renowned vocalist of Vishnupur Gharana. A Sageet Visharad from Pracheen Kala Kendra, Nirmalya always secured top positions in various competitions including the (Khayal competition) Raja Sangeet Academy, All India Music Competition (Railways) Guwahati, Music India Competition of Ghazals (Regional) and Golden Talent Contest. He participated in Rajgir Festival as a performer in 1997. Challenge-loving Nirmalya faced the Selection Committee of SRA with enthusiasm and got selected as General Class Student in '98. Within a year he has attained the status of a scholar and is being groomed into a professional vocalist by his guru, Pt. Arun Bhaduri.

The world of music has high hopes from all these young talents.

Welcome and Congratulation to all !!



With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship: history, theory and philosophy of Indian Music. Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

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PARAMPARA



The Newsletter of Sangeet Research Academy, Calcutta

February, 2000

Parampara wishes its readers a Happy New Year, a Prosperous New Century
and a Peaceful New Millennium

Scientific Research Department

Scientific Research Department was established in the year 1980 with Smt. Dipali Nag as its Head. The Department has excelled these two last decades of the past millennium despite difficulties. During this time - span the Department has received many awards and appreciations from different National and International scientific bodies. It has also established research collaborations with some scientific groups of Universities / Institutes.



Smt. Dipali Nag

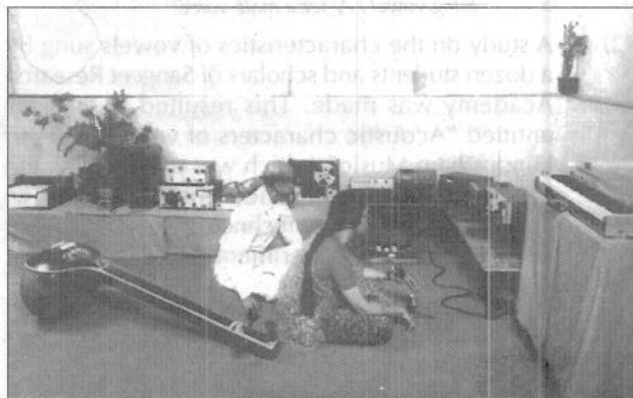
In this period it has published more than sixty research papers in different journals of international repute. The Department has also conducted several Symposia/Workshops jointly with other Universities /Institutes in different parts of India. These have aroused a general awareness among the researchers in different fields of science and technology to work in the area of music. A new field of research with music as the central theme, and physics, computer science, artificial intelligence and cognitive science as the covers seem to be slowly crystallising in India. These Symposia/Workshops organised by the Department have generated some

active interactions with the musicians. Some musicians have presented papers in these Symposia/Workshops.

In the new millennium it would be appropriate to ruminate over the past research activities of the Department, particularly those during the early period of inception. In this issue we mention the activities of Scientific Research Department during 1980-1982.

Summary of work done by the Scientific Research Department in the years 1980-1982

The Scientific Research Department (SRD), submitted a detail research proposal on music which was approved by the Department of Science & Technology, Government of India. As a result the Sangeet Research Academy has been granted an approval under Section 35(1)(ii) of the Income Tax Act, 1961 and received the category of a "Scientific Research Institution" by the D. S. T., Government of India.



View of the Scientific Research Laboratory before 1982
Prof. B N Banerjee and Smt S Sengupta busy with their work.

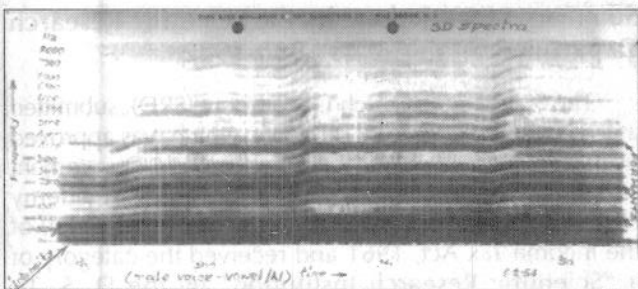
A research laboratory consisting of a sound proof studio of size (18' x 16' x 12'), designed on professional lines by an expert and constructed under his supervision was completed in 1981. This had a reverberation time near about 0.1 second. The background noise of the



locality was greatly reduced and musicians felt happy and comfortable inside. However, humidity and moisture were not adequately reduced, and these caused frequent breakdown of electronic instruments e.g. Audio Oscillator, Oscilloscope, Tape Recorder that we could acquire at that time. We could negotiate with the Indian Statistical Institute (ISI), to get Sonagrams made by their Kay Model 7021 Sonagraph. Accordingly a joint research plan was made with the Electronics & Communication Sciences Unit of ISI on different aspects of speech & music. This collaboration is still continuing and it has produced many joint publications on speech and music.

Scientific Research Report for the year 1981

- (1) A high level Scientific Advisory Board was constituted to guide the research activities of the Department, with the eminent scientist Prof. B D Nagchaudhuri as its Chairman. The other members are : Prof. S Chatterjee, Prof. M K Dasgupta, Prof. D Dutta Majumdar and Prof. B M Banerjee. Later on Prof. Bikash Sinha, Director, Saha Institute of Nuclear Physics and Variable Energy Cyclotron Centre, Calcutta was included in the Board.



3 Dim. (Frequency Vs. time vs. Amplituds) spectra of the Sung vowel /A/ for a male voice.

- (2) A study on the characteristics of vowels sung by a dozen students and scholars of Sangeet Research Academy was made. This resulted in a paper entitled "Acoustic characters of vowels sung in Hindusthani Music", which was presented in the International Conference on Advances in Information Sciences & Technology held in January 11-14, 1982. The experimental findings were :-
- (a) Musical vowels have clearly defined and steady frequency components. They change only with note positions.
 - (b) Harmonics extend upto the highest frequency of 8 KHz as recorded by the Sonagraph, with appreciable amplitudes in the case of vowels /a/, /e/ and /i/.
 - (c) The fundamental in the singing voice may not have the maximum amplitude, which often goes to the second or third harmonic.

- (d) The component frequencies often form clusters numbering at least two, often more, those are called formants. Some harmonics may get nulled and may be absent within a formant.
- (e) The number of formants in sung vowel exceed those of the spoken vowel. Often they merge and form a giant cluster at the low frequency end.
- (f) While harmonic amplitudes have a nearly even distribution over a formant, formant amplitudes may have an uneven distribution.
- (g) Formant locations shift slightly with note positions. But new formants may appear or get dissipated as note positions change.
- (h) With vowels /o/ and /u/ essentially a small single cluster is formed with the fundamental. Some musicians could imitate and produce an almost pure sine wave. Sonagrams also prove that a scholar or master has a better and finer control over his/her vocal organs and they easily render the notes accurately for the seven or twelve note positions. General students do make errors. Their waveform and sonagrams differ for the same note from time to time. With masters a surprising uniformity is noticed.
- (i) Acoustic phonetic quality of vowels is seen to be disturbed in singing. The degree of deviation is subjective and in some cases is small. It is likely that through proper training these deviations may be minimised. While singing the higher notes the effort to raise the fundamental results in, apart from adjustment of tensions of vocal chords, the adjustment of the height of the larynx, size of the sinus morgagni and sinus piriformes. These produce a change in the various formant frequencies which again may be compensated through a control of these dimensions, protrusion of lips, extension of tongue tip, jaw opening etc.

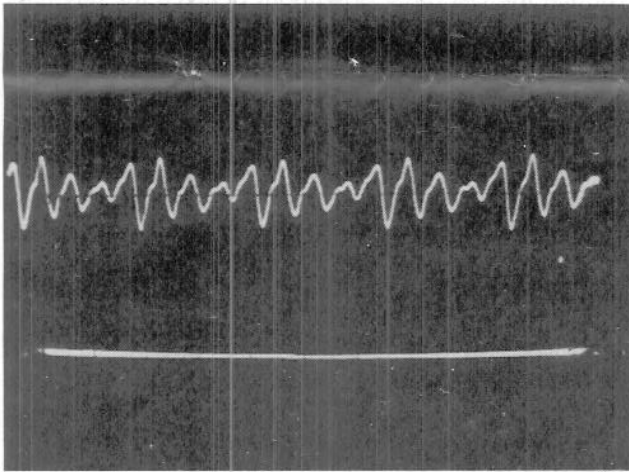
Results of Scientific Research before 1981

In this period only an Oscilloscope, Audio Oscillator, Amplifier with high fidelity loudspeaker could be availed of as instruments. We could test some special abilities of music students. The following tests were performed:

1. Determination of the maximum frequency of sound audible to the student.



2. Determination of the ability to acquire syntony of the sound voiced by the student with a note played on the Audio Oscillator - Loudspeaker system.
3. Determination of the maximum and minimum syntonous frequencies the student can produce and their normal scale.
4. Observation of the waveform while producing /a/, /e/, /i/, /o/, /u/ in their normal scale as also at their upper or lower octaves.



Waveform of the vowel / A/as photographed from oscilloscope.

Scientific Findings

It was observed that while sounding the note /a/, a musician generates his / her most complicated waveform. This varies from person to person. It constitutes his/her characteristic signature. The waveform while voicing the sound /o/ or /u/ are nearly sinusoidal. Some could match a pure sine wave accurately.

One of the students had a good memory of the sound heard. He could generate a sound accurate in frequency - after having heard it once - long afterwards. Others need the drone to be given to synchronize.

It is to be noted that many of the students tested in 1980 - 1981, who proved to have talent in scientific tests, have established themselves as outstanding musicians at present.

Sangeet Research Academy Western Region

A Report on The Seminar on 'Riyaz'

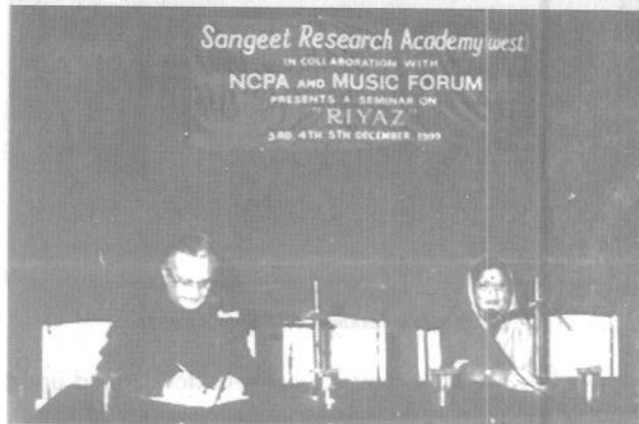
A seminar on the subject of 'Riyaz' was held at the Experimental Theatre of the NCPA at Mumbai during December 3-5, 1999. The seminar was organized by Shri

Arvind Parikh under the aegis of the Sangeet Research Academy (Western Region) in collaboration with Music Forum - Mumbai and the National Centre for the Performing Arts.



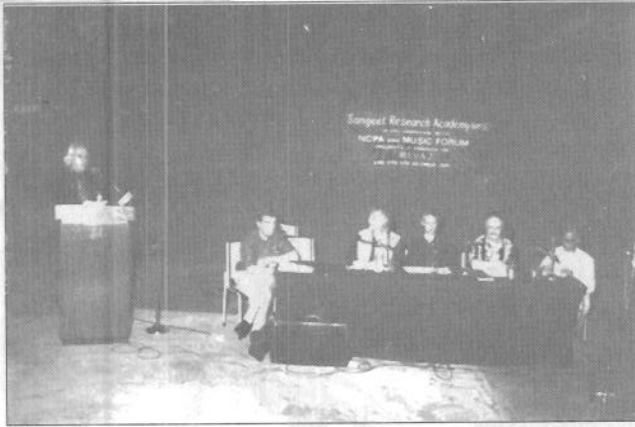
Pt Shiv Kumar Sharma and Ustad Zakir Hussain - participants of the Seminar.

The seminar covered significant aspects of the concept, role and techniques of 'Riyaz' pertaining to Hindustani as well as Karnatak music traditions. Practitioners of Dhrupad, Khyal, Thumri and instrumental music shared their thoughts with the audience comprising of veteran musicians, musicologists, connoisseurs and students of music. Two lectures on the physiological and psychological significance of "Riyaz" added new dimensions to the value of the seminar.



Shri V K Kichlu and Smt. Kishori Amonkar

The list of panelists included Smt. Kishori Amonkar, Pandit Shivkumar Sharma, Ustad Fariduddin Dagar, Pandit Ajoy Chakrabarty, Ustad Zakir Hussain, Ustad Sultan Khan, Ustad Aashish Khan, Pandit Firoz Dastur, Pandit Dinkar Kaikini, Dr Ashok Ranade, Pandit Suresh Talwalkar, Pandit Buddhadev Dasgupta, Dr Aneeta Sen, Gundecha brothers, Shri Vijay Kichlu, Shri Sriram Parsuraman, Chitraveena N. Ravikiran, Dr Sarangpany, Dr S Sunder & Dr Manoj Bhatwadekar.



Mr Frans de Ruiter, President IMC addressing the participants.

There was a special session featuring overseas participants including Dr Joep Bor Chief of Rotterdam Conservatory, Mr Frans de Ruiter President International Music Council (The Netherlands), Mr Einar Solbu, President of International System of Music Education (Norway), Dr Adrian McNeil sarod player (Australia) and Mr Richard Garneau sitar player (USA). They presented their ideas and viewpoints on the role of practice in music.



Distinguished audience and participants.

Following important issues were deliberated upon in this seminar - psychology and physiology of Riyaz, conventional model for Riyaz, changes required in the conventional model to suit the present times, need for mental Riyaz, role of a Guru in the process of Riyaz and so on. A detailed questionnaire was sent in advance to all participants to ensure that the deliberations were focussed and meaningful.

The proceedings of this seminar will be shortly published and will be available from the office of SRA-Western Region.

Happenings

The 7th ITC -SRA Sangeet Sammelan

The annual Sangeet Sammelan at SRA, supported and nurtured by the ITC, is one of the most awaited events in the metro these days. The best feature of this festival, as always, is that one can get acquainted to the best budding talents of the country apart from listening to the reigning kings of the music world. Secondly, the whole festival is very well organised right from the sale of tickets to the precise time of the commencement. Though the last days' downpour delayed the day-long programme by fortyfive minutes, the toiling administrative staff led by Shri A Sen and polite apologies from the head of the institution won the hearts of the clouds as well as the audience.

The three day's music festival commenced on the 4th February and continued till 6th February. The last session was a day-long affair to enable the music lovers to enjoy the day-time melodies and early evening ragas as well.

This year's music festival started under the clouds of mourning. The Executive Director, Shri Vijay Kichlu, paid homage to the legendary Tabalia Ustad Allarakha and the gathering stood in silence as a mark of respect to the departed soul. The sombre atmosphere changed its complexion by the piety of the hymns from Shukla Yajurveda chanted by none other than Pt. Ajoy Chakrabarty. On this melodious and devotional note, the prestigious ITC Award -giving ceremony began. This year's awardee was Smt. Kalyani Roy - a deeply spiritual person whose entire life is dedicated to music. Shri Anand Nayak, Executive Vice-President, Corporate Human Resources, ITC Limited, offered a cheque for rupees twentyone thousand, a shawl and a citation which was read out by Smt. Krishna Choudhury, and requested the awardee to light the lamp, as is the tradition, to inaugurate the festival.

True to its commitment to provide a prestigious platform for its deserving scholars, SRA this year presented Kaushiki Chakrabarty. While introducing her, the Executive Director took pride in saying that Kaushiki is the child of SRA - as she was born within the four walls of SRA, grew up in the musical ambience and now, at nineteen, is a celebrity in her own right. Kaushiki's choice was Raag Shri followed by a Thumri in Mishra Pilu. She sang a villambit and a drut bandish in Shri with an eye for symmetry and difficult permutation and combinations of notes. Her taans flashed like lightnings while her father-guru, Pt. Ajoy Chakrabarty, accompanied her on the Harmonium and Shri Samar Saha on the Tabla. The next item was presented by the famous father-son duo - Pt.



Shankar Ghosh and Bikram Ghosh. They played Tabla to Sanatan Goswami's Harmonium accompaniment. The three of them seemed to enjoy the total presentation and so did the audience. Their Tablas were tuned at different notes producing a chord-like sound-effect. They presented variety of 'quaidas', 'tukras', 'gats' in traditional as well as contemporary style. Bikram's southern influence also added to the colour in the rhythmic patterns. Shri Rajan and Sajan Mishra accompanied by Shri Ananda Gopal Bandopadhyay and Shri Jyoti Goho on the Tabla and Harmonium respectively commenced their recital with Maru Bihag. Both the vilambit and drut bandishes had simple charm. The next raga Shudh Kedar raised a few waves of discord and the brothers decided to present Nayaki Kanada which was enjoyed by the audience.

The evening session of the second day commenced with a full blooded Tabla solo by Shri Samar Saha, one of the best Tabla accompanists of the country, making a debut as a soloist. His selection of tukras, 'parans' and 'gats' revealed that he has a rich collection. Shri Ramlal Mishra provided 'lehra' in Kalavati set to teental. After more than one hour's tempestuous item of Tabla solo, the soothing Puria by Shri Vinayak Torvi was a total change. A bank executive by profession and a musician by choice, Shri Torvi proved that he serves music genuinely and sincerely. His first bandish was set to vilambit Ektal and the second bandish was sung in a leisurely manner in a medium tempo set to Teental. The impact of Pt. Bhimsen Joshi's inimitable style was clearly visible. Pt. Bhimsen Joshi is one of the many gurus of Vinayak Torvi. Later he presented a lilting Jajiwanti and concluded his recital with a beautifully composed 'Abhang' (devotional song - as sung in Maharashtra) with interesting bol-banawat and layakari. Tanmoy Bose and Jyoti Goho provided accompaniment on the tabla and harmonium quite competently.

Another artiste from Mumbai adorned the dias next. Well known Violinist Shri D K Datar who belongs to the legendary family of Pt. Vishnu Digambar Paluskar and Pt. D V Paluskar chose Bihag for his presentation, which was simply superb with all the nuances of a vocalist. Ratnakar Gokhale also was equally sensitive with his Violin while providing accompaniment. An enjoyable Jhinjhoti and a melody rich Purabi Dhun set to 'Keherwa' followed next. Ananda Gopal Bandopadhyay's Tabla accompaniment added Benarasi flavour to the presentation.

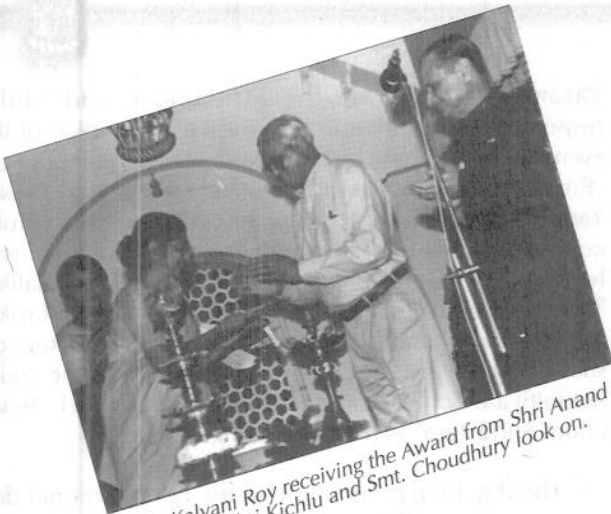
The concluding artiste of the evening was Padmavibhushan Dr M Balamuralikrishna - a living legend who reigns supreme in the world of Carnatic vocal and instrumental music. He was accompanied by two Calcutta based renowned Carnatic musicians, S Sekhar and

Vasantha Kannan on the Mridangam and Violin respectively. Dr Balamuralikrishna's first choice of the evening was Nata and he began with his own composition. "Pushpa Sugandha Sumalayasameere, Pavana Munijana Yamunateere, Madhuram Gayati Vanamali" - beautifully composed Pada in Madhyam Shruti Hansadhvani was his next presentation followed by a Gati-bhed-ragamalika-Tillana which included, according to him, Guru, Rasika, Gayaka and Kharaharapriya ragas. His admirers kept on showering requests but, due to paucity of time, he could not fulfil all. But he did sing one Rabindrasangeet 'Akash bhora Surja Tara' as his concluding item.

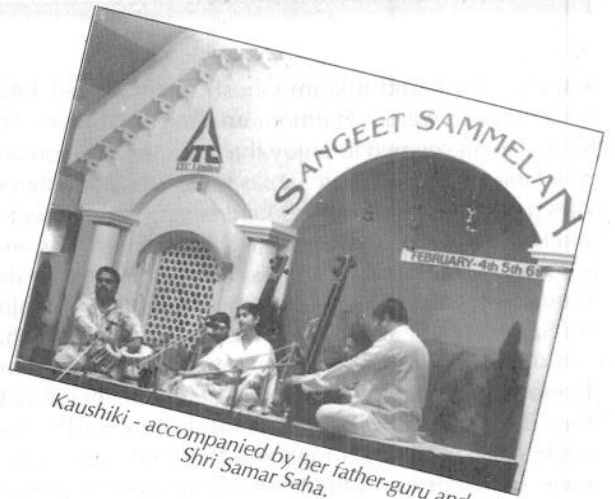
The day long programme of the third and final day was supposed to begin at 1.30 p.m. but the untimely downpour since the small hours flooded the complete pandal area and as such the programme was delayed and re-arranged. Instead of Smt Purnima Chowdhury's light classical, the first session commenced with Shudh Sarang on the flute by Pt. Hari Prasad Chaurasia accompanied by Shri Anindo Chatterjee on the tabla. The reposeful alap followed by vilambit, madhya and drut compositions with saper-fast jhala was so thrilling that the auditorium, packed to the capacity inspite of the inclement weather, was all ears. Anindo Chatterjee's art of accompaniment enhanced the beauty of the total recital. Even the clouds stopped to listen to his lilting Pahadi dhun - a popular demand from the audience. Smt Purnima Chowdhury helped to capture the mood so beautifully created by Hariji. Though trained in classical by none other than Pt. A Kanan, she mastered the art of Thumri, Dadra, Kajri, Chaiti etc. under the guidance of Pt. Mahadev Prasad Mishra of Banaras who groomed Ananda Gopal Bandopadhyay also as an accomplished tabla player. Both the disciples of the late Mahadev Prasad Mishra enthralled the audience by presenting gems of compositions starting with Bol-Bant-Ki-Thumri in Tilak-kamod, set to Ektal, followed by Dadra, Tappa, Hori and concluding with 'Motia herai gaili Rama - a lovely Chaiti which usually accompanies a Hori in the months of Falgun and Chaitra.

Niladri Kumar, a talented young sitarist from Mumbai commenced the second session of the day with a dazzling Raga Shri. After a beautifully delineated alap, Niladri exhibited his tremendous control over sur, tal and laya by presenting a Dhamar composition studded with brilliant tans and thrilling tehas. Another equally beautiful composition set to Addha in medium tempo followed next and gracefully flowed into a very fast Teental and concluded in a superfast jhala. Tabla accompanist Tanmoy Bose played his part well. Young Debashish Bhattacharya from Calcutta too was brilliant on the Guitar while presenting Eman and yet more matured and mellow. His alap had a contemplative mood and so was his vilambit

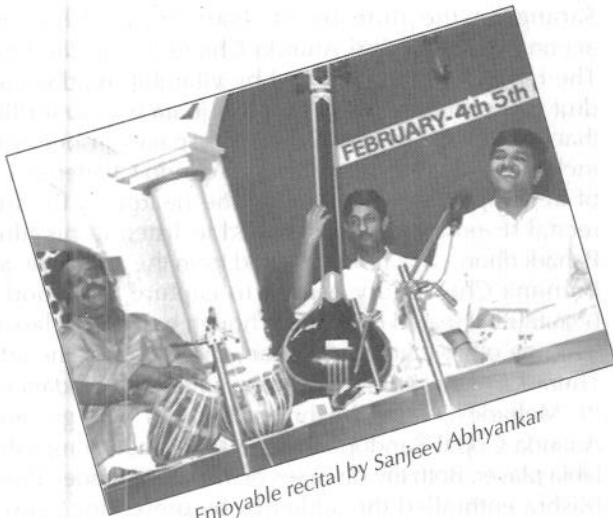
The 7th ITC - SRA Sangeet Sammelan



Smt. Kalyani Roy receiving the Award from Shri Anand Nayak. Shri Kichlu and Smt. Choudhury look on.



Kaushiki - accompanied by her father-guru and Shri Samar Saha.



Enjoyable recital by Sanjeev Abhyankar



Pt Ulhas Kashalkar, Shri Tarak Saha and Shri Jyoti Goho

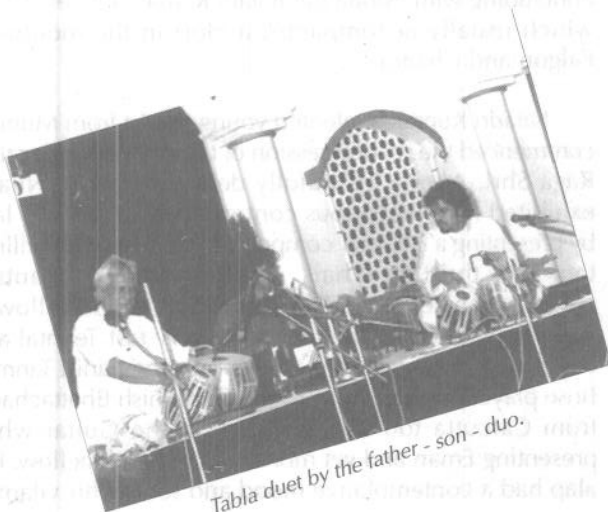
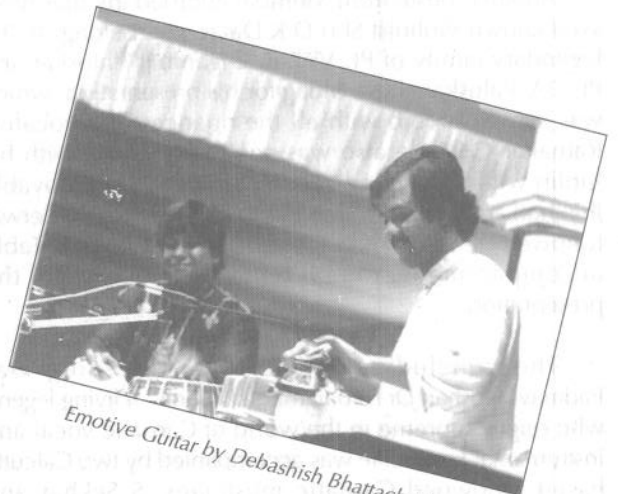
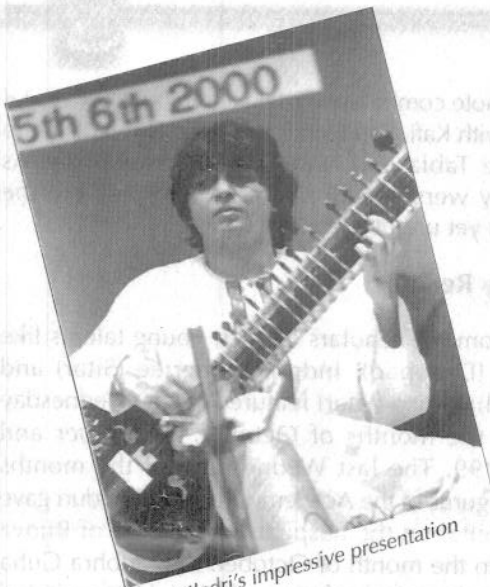


Tabla duet by the father - son - duo.

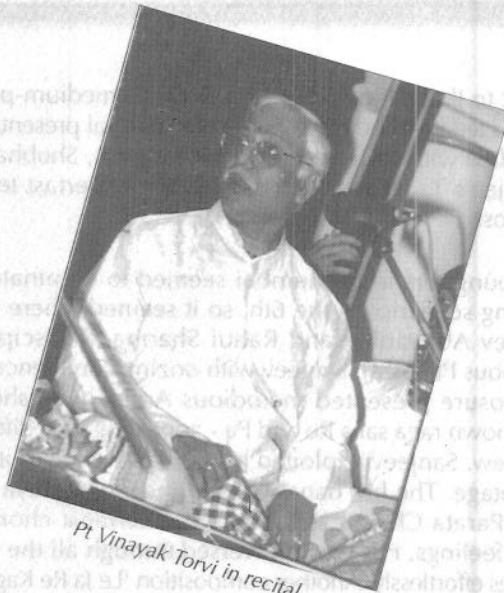


Emotive Guitar by Debashish Bhattacharya.

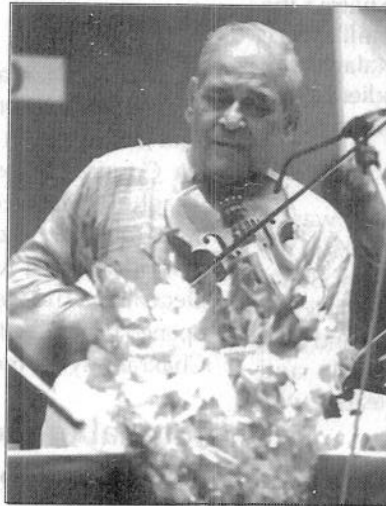
Calcutta, February 4th – 6th, 2000.



Niladri's impressive presentation



Pt Vinayak Torvi in recital



Violion recital by Shri D K Datar



Tabla solo by Shri Samar Saha



Rahul Sharma in recital



gat set to Jhaptal. He chose Ektal for his medium-paced gat and teental for the fast one. Thus his total presentation was filled with variety of rhythmic patterns, Shubhankar Banerjee's Tabla seemed to enjoy the superfast tempo the most.

Youngsters from Mumbai seemed to dominate the evening scenario on the 6th, so it seemed. There were Sanjeev Abhyankar and Rahul Sharma. A disciple of illustrious Pt. Jasraj, Sanjeev with oozing confidence and composure presented melodious Audav Bageshri - a wellknown raga sans Re and Pa - appearing very different and new. Sanjeev exploited his emotive voice to its full advantage. The bol banawat with the words 'Piya Bina Nahi Parata Chaina' touched the innermost chords of one's feelings. His voice traversed through all the three octaves effortlessly. Another composition 'Le Ja Re Kagawa' in Teental too was very well sung. Samar Saha's Sawal Jawab brought thrill into the recital. Rahul Sharma the younger son of Pt. Shiv Kumar Sharma is a familiar face in the Calcutta music circles these days. His Kalawati on the Santoor fulfilled the expectations of the audience and was superbly supported by Shri Anindo Chatterjee on the tabla.

The finale of this year's Sangeet Sammelan was as grand as ever. Pt Ulhas Kashalkar one of the guru's in the Academy presented a vibrantly colourful Vasant Bahar supported by two of his talented scholars Shaskank Maktedar and Omkar Dadarkar. Shri Tarak Saha and Jyoti Goho provided accompaniment on the Tabla and Harmonium respectively. Ulhasji closed the festival with an equally memorable Bhairavi.

SRA Music Circle

For the benefit of music lovers the Music Circle of SRA had decided to hold four music recitals a year. The first programme of the series took place in the month of August '99 coinciding with SRA's 21st Anniversary and featuring Shehnai by Ustad Ali Ahmed Hussain.

The second programme of the series was held at Uttam Manch on the 12th January 2000 featuring Pt. Ajoy Chakrabarty. The auditorium was packed to capacity and everyone thoroughly enjoyed the warm introduction given by Smt. Dipali Nag who's affectionate words were eloquent like still photographs depicting the growth of a hardworking talented young scholar into a matured musician and guru.

Most probably, moved by this nostalgic mood Pt. Ajoy Chakrabarty also decided to present his 'first' raga Yaman. That it was fascinating is obvious. Bandishes, one after the other, kept flowing ; bringing beautiful

variation in note combinations, tala and mood. The recital concluded with Kafi. Shri Samar Saha and Shri Jyoti Goho were on the Tabla and Harmonium respectively. As always, they were steady like a rock throughout the presentation yet unobtrusive.

Wednesday Recitals

Apart from the scholars of SRA, young talents like Kaberi Kar (Dhrupad), Indrajit Banerjee (Sitar) and Purbayan Chatterjee (Sitar) featured in the Wednesday Recitals in the months of October, November and December '99. The last Wednesdays of the months featured the gurus of the Academy. Pt. Arun Bhaduri gave a special recital on the auspicious occasion of Bijoya Sammilani in the month of October. Km. Subhra Guha performed in the month of November and last recital of the millennium was given by the Executive Director, Pt. V K Kichlu.

Scholars Sanjay Banerjee, Rupashree Bhattacharya and Sadhna Deshmukh (now settled in Gwalior) along with Jainul Abedin performed in September. Maitreyi Roy - a General Class student - training under Pt. Arun Bhadhuri, featured in October. Kaushik Bhattacharya gave recital in November, while Shashank Maktedar, Shirin Nath and Aniruddha Bhattacharya performed in December. The New Year's first Wednesday Recital was opened by scholar Indrani Chatterjee, followed by Kaushiki Chakrabarty on the 19th January 2000.

Journal of the Sangeet Research Academy (Vol. 13 No. 1 1999 Rs. 40.00)

A Review

The Journal under review presents eleven articles dealing with scientific investigation of some of the problems on acoustics of music. Some information on psychology of music, musical instruments prevalent during the Vedic age, a topic of vital concern based on philosophy of music, history and theory of North Indian classical music and on the merits and demerits of commercialisation of music. The contributors have taken a balanced view of their areas of specialisation in relation to other adjacent areas. In most of the articles, an attempt has been made to understand the theoretical and conceptual dimensions as well as practical nature and efficiency of the core content of Indian music defined, interpreted, developed and practised by musicians and musicologist during its unbroken journey for the past millennium. If researchers seriously undertake to pursue the thought provoking opinions expressed here, then they



could be a worthy contribution to the exhaustive list of information on musicology.

Four articles on critical scientific inquiries are presented in the current issue. Violin Quality and Bridge Mobility cover methods of measurements, the result of the measurement and interpretation of the results. In our opinion, every student of Violin should read this article carefully and acquaint himself with the information given here. The method can be used on bridges of assembled Violins without any danger for the Violin. Psychoacoustics of the Musical Pitch of Tabla address the issues which are of great importance to the student and the practitioner of the art of tabla playing and to the listener as well. Indian music always had an awe of science and almost anything science cares to investigate seriously receive a tacet. Application of New Scientific Methods to Creation of Hindustani Ragas (1) presents the creation of few two-raga combinations that can be produced on the basis of the prescription given in an earlier work. The work highlights a new system of Raga-classification and hopes to complete the whole process in the near future. Without any hesitation, stamp of approval is sure to come from the musicologists for this invaluable conception and context. Multiple States in a Note in Hindustani Music and their Relevance to Consonance aims to study and examine whether such multiplicity has any relevance to the consonance. The facts themselves, however, are clear to a considerable degree. It would be highly profitable to the student to avoid evaluating the facts using the wrong set of rules.

The articles classed under psychology of music, Creativity in Music highlights the notion that there can be no music without creativity, no creativity without flexibility and originality and no flexibility and originality without sublimation of creation. It should be borne in mind that creativity in music is a spiritual exercise where concentration of mind finds a significant outlet into the vast realm of the tonal world. Music - An Eternal Quest attempts to describe a newly emerging field of study, the Developmental Psychology of Music with special reference to Indian music. The writer tries to make a comparative study between Piaget's theory as a starting point that assumes human beings are organised totalities capable of initiating action and Chomsky's linguistic theory which views man as a kind of computer with inbuilt processing. The main aim of the article is to focus the readers' attention to music learning with learning of language. The article is of interest to the members of the music-teachings profession and students of music, yet the lay reader may also find food for thought in some of the material as they effect all of us.

The Vedic sacrificial books were concerned in giving detailed accounts on the rituals than entering into any discussion on music or musical instruments. The article on String Musical Instruments as found in the Vedas, the author attempts to present some information mostly from the commentaries in the Vedic literature and sometimes with the associating words or expressions. Wider participation of scholars in the study of unexplored literature would throw some light on this highly interesting subject. The author has done a very remarkable job in undertaking this study and interpreting the difficult language of the Vedic literature. Some Reflections on the Philosophical Basis of Hindustani Classical Music attempts to focus on cosmic principle, which is essentially dynamic and is characterised by a regular, methodical, centripetal and centrifugal force. The author explains the relation between music and the five basic elements called panchabhutas. Though divergent in theme and style, the article is well thought-out, measured, up to date scholarship and conceptual music thinking. The Many Splendoured Genius of Hazarat Amir Khausru is a tribute to the versatile scholar whose life and contribution to music is very much cherished and his lasting impact was on all the succeeding authors right from the fourteenth century to the modern period who wrote their texts on the basis of Amir Khausru's new system of Raga classification called the Mela System. The bearers of the rich Indian tradition of music legacy deserve due recognition for conserving it. Connoisseurs and ordinary music lovers are faced with problems owing to the lack of proper media coverage. The author highlights all these grey areas in his article Music Legacy Beyond Performances. It would be a great achievement if the concept of Music Information Centres are established in all the four metropolitan cities of this country. The author craves the indulgence of the readers to the lyrical aspect of vocal music in the article Significance of Sahitya in Hindustani Music. The appeal of vocal music lies both in the lyrics and melody, therefore, it is necessary that all performing vocalists give due attention to the lyrical content which could bring an added dimension to one's overall performance.

The Editor's Note invites researchers to take up the task of preparing a music lexicography devoted to living musicians in a graphic form of music history as the starting point. Successive researchers could add parts on past masters and build up and develop it to perfection. The exquisitely produced SRA Journal is available at an affordable price. The number of printing mistakes gives the impression that the Journal was brought out in a hurry. More attention should be given to this part of the job in future.

Obituary

Allarakha — A True Legend Passes Away

Ustad Allarakha - the legendary tabla player of the Punjab Gharana - had a very interesting and colourful careergraph. Son of a farmer, Allarakha aspired to be a musician. For this he left his home, joined a drama company and learnt tabla as well as vocal music (Dhrupad Khayal, Thumri etc.) from Lal Mohammad Khan, Quadir Bhaksh Khan, Mirchand and Ashiq Ali of Patiala. Later Allarakha worked in Lahore Radio and then joined Films in 1942. Iqbal Qureshi - the famous music composer is none other than Allarakha!

Soon after, the Ravi Shankar - Allarakha - duo became world famous and fostered the cause of Indian classical music as cultural ambassadors of the country. Recipient of prestigious awards like Padmabhushan, Sangeet Natak Akademi and ITC award Allarakha brought recognition and glamour in the field of percussion and its artistes. His disciple son, Zakir Hussain, carries the flame. There is scarcely a part of the world where musicians have not been affected by their amazing virtuosity.

The members of SRA family had the privilege of coming in close contact with this illustrious family. The happy memories of the platinum jubilee of the Ustad, celebrated at SRA, is still fresh in our memory. The sudden departure of this legendary musician has shocked the world of classical music while SRA has lost a very loving 'Abbaji'. The loss is irreparable.



Ustad Allarakha

SRA PUBLICATIONS

With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship : history, theory and philosophy of Indian Music, Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

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PARAMPARA



The Newsletter of
Sangeet Research Academy, Calcutta

June, 2000

To acquire practical skill in any field Sadhana is the most predominant factor. Sadhana is required for the preservation and presentation of traditional music. Indian music is perpetuated not through the printed pages but through the oral tradition of the Guru - Shishya - Sampradaya. Through Sadhana under a master's guidance, one can realise the divinity in man. That divine spark lifts Sadhana to spiritual heights where man can transcend his limitations, disposition and habits and enjoy human freedom.

Empirical Research

GHARANA PROJECT

A combined effort of SRA and Ford Foundation



Pt V N Bhatkhande – the pioneer

Nearly a century ago Hindustani classical music lived a cloistered life. As a result treatment of same raga varied from gharana to gharana. Nearly seventy five years ago Pt Vishnu Narayan Bhatkhande emerged as the first musicologist to systematise the Hindustani classical music ragas and collected a large number of Bandishes (compositions) which he preserved for posterity with the help of a scientific notation system invented and evolved by himself. That was how our classical music was thrown open to the public for the first time.

Gharana in the context of music had much to do with the oral transmission (guru-shishya parampara or sampradaya) or the Muslim idea of an extended family where relations, both distant and close, came into its fold. The master of such a 'ghar' (khandan) or home bears the responsibility of teaching music. This tradition, when continued for three or more generations, usually helped establishing a gharana with a distinct voice culture and style of presenting an authenticated performing practice.

The 'purity' of each gharana remained unadulterated in the pre-electricity era and these gharanas were somewhat like the medieval guilds. The secrecy and loyalty to one's master prompted them to encourage inbreeding which naturally thwarted the development of



their style with the help of musical exchange, innovations or fusion. Now the problem is totally different. With the advent of the electronic media and easy access to music festivals all over the country - cross cultural influences have shaken up the rigid gharana system which had already suffered a death blow with the shifting of patronage from the blue-blood families to the commoners who could also lay their hands upon the rare compositions made available in the shape of a book but, in the absence of a guru, do not know how to handle the fruits of centuries-old oral tradition.

To help the serious students understand the guild-craft ethos that exists in India and its classical music which is a fine blend of art and craft, Sangeet Research Academy stepped forward to salvage the remains of nayaki and gayaki of masters belonging to different gharanas. Pt Vishnu Narayan Bhatkhande had to do this mammoth work without the help of modern recording equipment. But, in spite of all the modern gadgets under its roof, SRA needed support for this giant project christened as Gharana Project.

Sangeet Research Academy gratefully acknowledges the grants given by the Ford Foundation, USA, to initiate the Gharana Project in March 1990. With the help of this grant, SRA took a giant leap in fulfilling the task under the direction of Shri Kumar Prasad Mukherji.



Shri Kumar Prasad Mukherjee during a lecture demonstration at SRA

Son of late Prof. Dhurjyoti Prasad Mukherji, the internationally known economist, musicologist and literary figure, Kumar Prasad Mukherji, like his father, distinguished himself primarily as an author, musician and musicologist besides building a successful career in industrial management. An M.A. in economics and sociology, he is a gifted writer and orator with passionate love for music, cricket and photography. He is directly associated

with SRA since its birth and at present is one of the members of its Expert Committee. His lecture-demonstrations on various aspects of classical music are instant hits like his best sellers in Bengali 'KUDRAT RANG BIRANGI' and 'MAJLIS' and a serial in 'SANANDA' a Bengali magazine, titled 'Deshi Gaan Biliti Khela' (Native music British sports) blending Indian classical music and cricket.

Facing a magnetic personality like Kumar Prasad Mukherji is an experience of a lifetime and discussing his first love is equally enchanting. His deep voice adorned with perfect pronunciation and diction in English, Bengali, Hindi and Urdu is capable of etching distinct portraits of the objects of discussion. While discussing the 'Gharana Project', his answers were equally crystal clear.

Is it possible to maintain the 'Chastity of Gharana'?

"In today's context it is next to impossible" pat came the answer in bold baritone, "And that is why we are at this project, trying to preserve what riches we are left with at present following the footsteps of Pandit Bhatkhande who had documented the compositions from different gharanas prevalent at that time. He also standardised the ragas after detailed discussions with the then senior ustadhs and pandits of various gharanas."

What are the objectives of this project?

"The objectives of this project are collection, documentation, analysis, systematisation and finally dissemination of data from the living oral traditions of North Indian classical music, mainly Khayal. With the help of modern recording equipment we have been able to collect exhaustive interviews of a number of eminent musicians some of whom are no more and 5,076 bandishes from 36 vocalists from all over India who belong to different Khayal gharanas."

More often than not, the same bandish is sung by different gharanas. How can one differentiate these ?

"Hindustani classical music consists of 'nayaki' (compositions) and 'gayaki' (style). The bandishes or compositions are the key to the raga and their treatments differ, though not in a major way, from gharana to gharana. The difference lies in the gayaki or style of singing which had much to do with :

(a) voice production and



(b) rendering of various 'angas'. According to our findings, the Khayal gayaki has eight angas, namely (i) behlawa (ii) sthayee (nibaddha and anibaddha) (iii) antara (nibaddha and anibaddha) (iv) bol bant (v) bol taan (vi) layakari (vii) taans and (viii) sargams.

"Though the Khayal gayaki depends on these angas - every gharana's treatment of angas is different. For Gwalior, Patiala and Jaipur gharanas, behlawa is very important while Kirana lays emphasis on 'swar', 'vistar', 'bol vistar', 'bol bant' and 'layakari'. Agra gharana's vistar is derived from Dhrupad's alap. This kind of subtle difference makes the study of the gharana system particularly interesting. The extensive collection of material, therefore, is the most important part of the project. We have covered ten gharanas, viz. Gwalior, Agra-Atrauli, Jaipur, Rampur-Sahaswan, Kirana, Bhandi Bazar, Patiala, Bakshu (Lucknow), Delhi, and Benaras/Gaya.

"Nearly a thousand hours' recording also includes detailed interviews with the vocalists on the salient features of their gharana's characteristics. After the recording, various expert committees have, from time to time, discussed and analysed various gharanas. Mrs Lalith J. Rao's contribution in this regard needs special mention."

Did you follow the footsteps of Pt Bhatkhande while compiling these ?

"More than that. This project, in a way, is a different approach over from that of Pt Bhatkhande because after the collection of the bandishes and standardisation of the same, he did not embark upon the analysis of the salient features of the gayaki of these gharanas. We are mainly concentrating on this aspect. As the co-ordinator of this project, I have completed, in English and now in Hindi, detailed analysis with illustration from recorded material of Agra gharana, Ustad Faiyaz Khan in relation to Agra gharana, Gwalior gharana, Rampur-Sahaswan gharana, Jaipur gharana and Kirana gharana with special reference to Ustad Abdul Waheed Khan and Ustad Amir Khan. These run into twenty-two cassettes, each of which is of 90 minutes, duration. I have tried to bring out the affinity between the gharanas and outstanding points of departure as well."

"The analysis with suitable illustrations calls for hundred of hours of listening, picking out suitable

illustrations, study of books available including those in regional languages and discussions with experts. After collecting all the materials, the final product is dictated into cassettes along with the illustrations. The whole process is extremely interesting but time consuming."

Now that you have fulfilled your objectives what are your future plans ?

"In this era of electronic media, we have been able to capture the authentic beauty of the total style of singing which was not possible earlier. The cloistered existence of gharana is in danger these days but, at the same time, the archival material in the shape of audio cassettes now available at SRA offers untold riches to the serious scholars who are interested in the style of gharanas - in their pristine original form, their characteristics and evolution. This exposure may lead to novel ways of creating richer gayaki for anyone endowed with a touch of genius. This empirical experience, I am confident, will be of greater use than the purely academic texts available till now. These recordings are now ready for the consumption of the scholars, musicians and musicologists."

Are you planning to release these cassettes in the market ?

"Not at all" quipped Shri Mukherji. "This treasure is meant for the serious students of music only and SRA's listening booths are meant only for such scholars. Though at present they are not functional due to extensive repairs to the building, we hope they will be ready in the near future."

— As told to Meena Banerjee

Quotable Quote

"To be deemed 'classical' and representative of the Great Tradition, a south Asian performing art must satisfy two criteria. Firstly, it must establish a claim to be governed by authoritative theoretical doctrine; secondly, its practitioners must be able to authenticate a disciplined oral tradition of performance extending back over several generations."

The New Groves Dictionary of
Music and Musicians
(Vol. 9, p. 72)



Happenings

29th ITC Sangeet Sammelan, Delhi

The seniormost living Dhrupad exponent Ustad Nasir Aminuddin Dagar consented to give honour to this year's ITC Award by accepting it but could not receive it personally due to indifferent health. On behalf of the Ustad, Smt. Girija Devi took the award and inaugurated the 29th ITC Sangeet Sammelan at New Delhi's Kamani Auditorium on Sunday, the 2nd April, 2000.



Ustad Nasir Aminuddin Dagar



Another young and rising star, spotted and presented by SRA on this prestigious platform, was guitar exponent Shri Debashish Bhattacharya accompanied by Shri Samar Saha.



SRA, the cultural wing of ITC, gifted one of its jewels - scholar Aniruddha Bhattacharya, to the world of Indian classical music.

As is the tradition, the lighting of Manideep by the awardee signalled the commencement of the sammelan with the recital of the well groomed young vocalist ably supported by expert accompanists. With the help of Shri Samar Saha's tabla, Shri Jyoti Goho's harmonium and his own golden voice young Aniruddha, one of the disciples of none other than Pt A Kanan of Kirana Gharana, etched the shape of a gorgeous Durga followed by an offering of Bhajan.



A scintillating recital by renowned vocalist Smt. Girija Devi was the concluding item of the first evening. She was accompanied on the tabla by Shri Ananda Gopal Bandopadhyay and on the harmonium by Shri Jyoti Goho.



Monday, the 3rd April saw Ustad Mashkoor Ali Khan giving the first recital of the evening. Though groomed at SRA as scholar himself and now grooming scholars under his guidance, his loyalty to his birthplace Delhi prompted him to choose Shri Nisar Ahmed and Mehmood Dhaulpuri as his accompanists on the tabla and harmonium respectively.



The third and concluding item was presented by one of the gurus of SRA and one of the most celebrated vocalists of the present generation Pt Ulhas Kashalkar. Shri Samar Saha and Shri Jyoti Goho accompanied him on the tabla and harmonium respectively.



Well known Sitar player Ustad Nishat Khan performed next. He was accompanied by Ustad Shafaat Khan on the tabla.



The evening of 4th April was earmarked for Mandolin wizard Shri U Srinivas and his companions - a real treat for music lovers who enjoy Carnatic style as well. Delhi P Sundarajan (Violin), V Praveen (Mridangam) and S V Ramani (Ghatam) accompanied him.



Delhi's own Shri Madhup Mudgal, accompanied by Shri Deepak Garud and Mehmood Dhaulpuri on the tabla and harmonium respectively, featured first on the final day the 5th April.



A solo tabla recital by veteran Tabla Nawaz Hashmat Khan accompanied by young Sarangi player Murad Ali followed next.



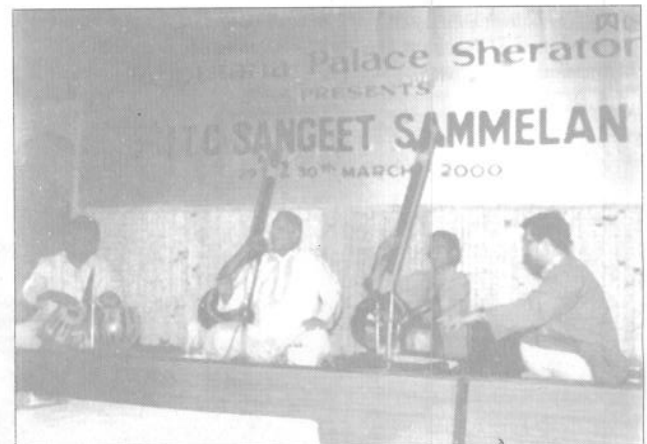
The concluding item of the sammelan was a mesmerising Violin recital by Shri M. S. Gopalakrishnan supported by Shri Ananda Gopal Bandopadhyay's tabla accompaniment.

Mini Sangeet Sammelan



Accompanied by Shri Samar Saha and Sanjay Banerjee on the tabla and harmonium Pt Ajoy Chakraborty enthalls audience at Lalbagh.

Come winter and SRA vocalists in small groups along with few invited instrumentalists set out to win the hearts of their music loving admirers who wait for them in small towns and cities for three hundred sixty five days. Soon after the annual sangeet sammelan at Calcutta, the Mini Sangeet Sammelans were held at Lalbagh, Ranaghat and Kaddweep during February and March 2000 while musical tours of places close to Delhi were covered before and after the Delhi Sangeet Sammelan in the month of April.



Pt Vijay Kichlu in recital with Shri Ananda Gopal Bandopadhyay, Jyoti Goho and Prashant Banerjee on the tabla, harmonium and tanpura respectively at Jaipur.

These included Bareilly, Jaipur, Agra, Meerut and Allahabad. The eastern region was covered by stalwarts like Pandits Ajoy Chakrabarty, Anindo Chatterjee and Kumar Bose. Talented Sarodia Tejendra Narayan Mazumdar and Guitar exponent Debashish Bhattacharya also joined along with Km Subhra Guha, Smt Dalia Rahut and Shri Jainul Abedin. SRA scholars Shirin Nath, Aniruddha Bhattacharya and Sanjay Banerjee represented the coming generation of musicians ably supported by world-renowned accompanists Sarvashri Ananda Gopal Bandopadhyay, Samar Saha and Jyoti Goho. Shri Sanatan Goswami also joined the group at Kaddweep to provide accompaniment on the harmonium.



Pt. Arun Bhaduri in recital

or the Uttar Pradesh and Rajasthan tour, SRA scholars Koushik Bhattacharya, Aniruddha Bhattacharya and Shashank Maktedar were selected to give vocal recitals along with the gurus Pandits Ulhas Kashalkar, Arun Bhaduri, Ustad Mashkoor Ali Khan, Km. Subhra Guha and Shri V K Kichlu, accompanied by the indispensable trio of SRA musicians Shri Ananda Gopal Bandopadhyay, Samar Saha and Jyoti Goho. At Allahabad, Pt Ram Ashray Jha joined the vocalists to add more colour in the Bandish Baithak - a special treat for the music lovers of the holy city.

The instrumentalists belonging to extended SRA family, during the tour, were Ustad Ali Ahmed Hussain (Shehnai), Hashmat Khan and Akram Khan (father-son duo for Tabla duet), Debashish Bhattacharya (Guitar), Tejendra Narayan Mazumdar (Sarod) and Kushal Das, Nishat Khan and Purbayan Chatterjee (Sitar).

News from the Prefect



Shashank bids a musical farewell

A special farewell recital by Shashank Maktedar was organised on Wednesday, the 19th April. A very serious, dedicated and senior scholar Shashank joined SRA in the year 1992 to master the techniques of Gwalior gharana under the expert guidance of his guru Pt Ulhas Kashalkar. He imbibed all the characteristics of the gharana. His dogged sincerity did not go unnoticed. The coveted Jadu Bhatta Puraskar '96 was bagged by the worthy shishya Shashank and his renowned guru. As a scholar of SRA Shashank toured the length and breadth of the country. Blessed with a deep melodious voice and an eye for the pristine purity Shashank wins the hearts of his listeners. If the accolades and raving reviews won by him, so far, are any indication, Shashank inspires hope amongst the discerning connoisseurs that he has a bright future ahead.

After a long and happy association with SRA Shashank plans to go back to his native place Aurangabad and serve the cause of music. The devotion with which he offered his farewell, won the blessings of all the seniors and admiration of his peers. May the handsome young 'sadhak' achieve his goal.

Wednesday Recitals

The regular Wednesday Recitals are, at present, suspended due to repair works in the SRA premises. During the months of February and March, scholar Omkar Shrikant Dadarkar, another sincere disciple of Pt Ulhas Kashalkar and Sumana Gupta, disciple of Km Subhra Guha gave their maiden performances. While Shri Swapan Mukherjee and senior scholar Koushik Bhattacharya provided support on the tabla and harmonium respectively to Omkar, Shri Gopal Mishra and Jyoti Goho accompanied Sumana. Tushar Dutta, a general class student of Pt Sunil Bose, performed with the support of Shri Ananda Gopal Bandopadhyay and Koushik Bhattacharya on the tabla and harmonium respectively.

On the last Wednesday of the month of February, Ustad Shafi Ahmed Khan, maestro of Agra gharana and visiting Ustad of SRA, gave an educative recital. Educative because he selected rarely heard ragas and bandishes, some of them quite ornate and complex in nature, for the benefit of serious and inquisitive learners.

Apart from the gurus and scholars of the Academy, there were quite a few invitees as well who gave wonderful performances of their skill as musicians. Vocal recital by Dr Pratyusha Choudhury - a medical practitioner - settled in U.K., Sitar recital by Rahul Chatterjee and Sitar-Sarod duet by Sukanta and Debraj Pramanik featured in the first, last and second Wednesdays of March respectively.



Congratulations

SRA scholars Koushik Bhattacharya, disciple of Pt Sunil Bose, won the Sangeetacharya Prasun Bandopadhyaya Memorial medal for the best vocalist adjudged during the 'Indian Classical Music Young Talents' conference organised by Subhas Sanskriti Sangeet Parishad.



Koushik Bhattacharya

The conference was inaugurated by renowned vocalist Smt Meera Banerjee. Stalwarts like Smt. Jaya Biswas, Prof Shankha Chatterjee and Sri Subodh Chatterjee were also present there to encourage the young talents on the 29th, 30th of April and 1st May, 2000. Koushik also bagged prestigious 'Surmani' title awarded by Sur Singar Samsad, Mumbai



Arnab Chatterjee

Another talented scholar Arnab Chatterjee, training under Ustad Mashoor Ali Khan belonging to Kirana Gharana, also participated to 'Kal Ke Kalakar' organised by Sur Singar Samsad in the last week of May 2000 at Mumbai and won the 'Surmani' title.

Congratulations Koushik and Arnab ! Keep it up ! Keep the SRA flag flying high !

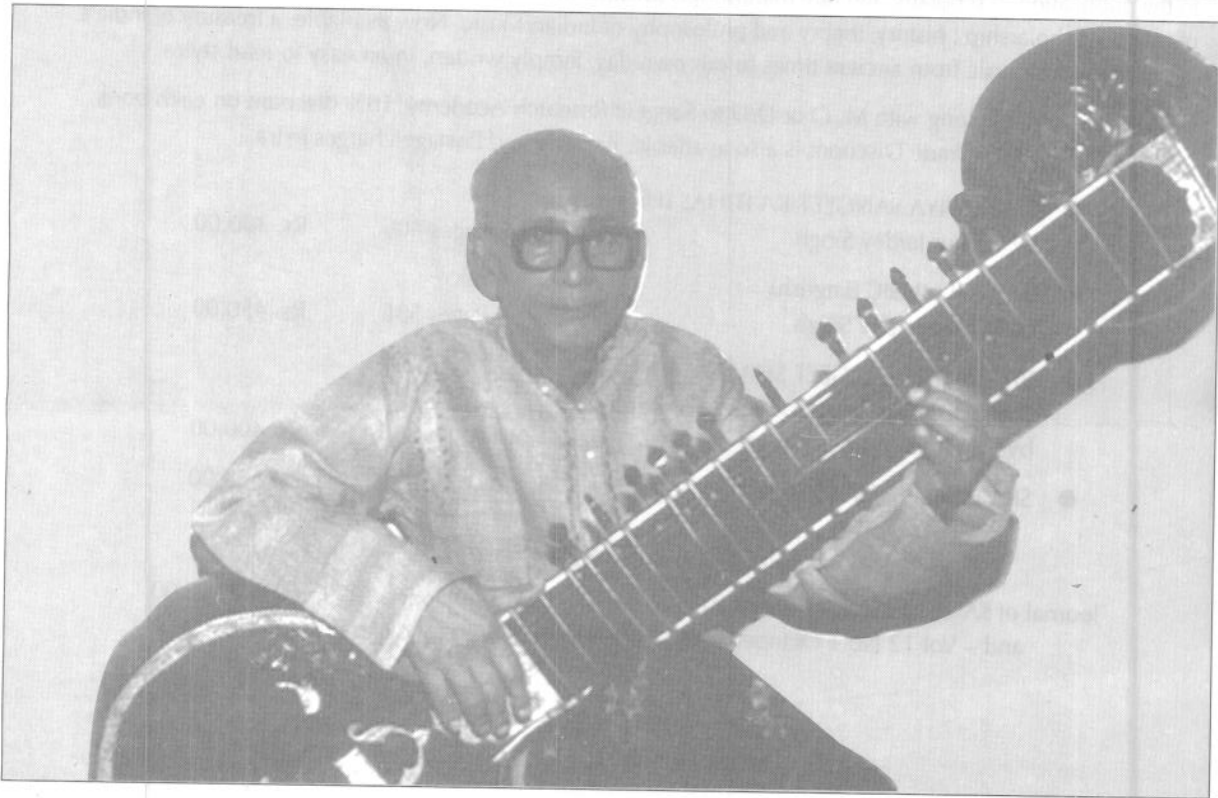
Obituary

SRA family lost one of its eminent members on 15th May, 2000 when Shri Ajoy Sinha Roy breathed his last. Tall and handsome, though very frail, this soft spoken person's multifaceted personality attracted people from all walks of life. He had joined SRA as an expert in May 1986 and commanded respect ever since because of his unconditional helping, loving and encouraging nature. He was also incharge of the Library from July 1993 and continued to serve SRA till his last days.

A condolence meeting was held in SRA on 19th May, 2000 to pay respectful homage to this quiet and versatile artiste. Shri V K Kichlu addressed the gathering and paid glowing tributes to his memory by tracing his achievements through the years, leading to the halo of knowledge and eminence that he had acquired in his life time. Smt. Dipali Nag also highlighted his genius. Both agreed that because Shri Sinha Roy had joined SRA in the twilight years of his career, we could not take full advantage of his capabilities.

Born in a music loving family on 1st December 1921 in Comilla (now in Bangladesh), Ajoy Sinha Roy mastered in both practical and theoretical aspects of music. A graduate in history and economics, he was a very well-read man with remarkable memory and ability to quote even the lengthy quotables without a single falter. He was trained in instrumental and vocal music as well as musicology by eminent musicians and musicologists of his time. He received training in Sitar from Ustad Ayet Ali Khan, brother of Ustad Alauddin Khan. Baba himself trained him later. He further trained under Thakur Anil Krishna Deb Burman of Tripura and Kumar Birendra Kishore Roychowdhury of Gouripur. Maharaj Kumar Brajendra Kishore Roy Choudhury and Dr Bimal Roy groomed him in musicology while Shri Suresh Chakraborty and Shri Surendra Narayan Das taught him vocal music.

A versatile composer, he had composed music scores for operas, ballets, films and theatres and won awards. As an academician, he was associated with Calcutta, Burdwan, Vishwa-Bharati and Rabindra Bharati



Shri Ajoy Sinha Roy

Universities, University of Tripura and Prayag Sangeet Samiti. He was associated with numerous learned Societies as President, Fellow and Life Member.

Author of two books 'Music in Music' and 'Purba Banglar Sangeet Samaj', published by the West Bengal State Music Academy and PRATIKSHAN respectively Shri Ajoy Sinha Roy contributed innumerable articles on Indian Musicology for leading dailies and periodicals of the country. He presented research papers on "Evolution of Musical Instrument and Instrumental Music" and held the post of Editor-in-Charge of an English periodical INMUSICA which has a respectable circulation spread all over the world. As an Editor of SRA Journal, his contribution was tremendous .

Though a very sensitive musician and good performer himself, he excelled as a teacher. Many of his disciples have earned success. Smt. Keka Mukherjee, Shri Tejendra Narayan Mazumdar and Shri Kushal Das are to name a few. Through them he achieved the recognition as a

performer - the limelight which eluded him inspite of his histrionic talent.

But the fighter as he was, Shri Ajoy Sinha Roy provided all the necessary armoury to his disciples to save them from disappointments. Though generations away from the ancestors belonging to the warrior race of Rajasthan, his music loving family was actually a clan of soldiers. His aunts dedicated their lives for the sake of the country while he became an active member of a group of 'Swadeshis' in Comilla and worked tirelessly while practicing music, his first love, passionately. The upright soldier in him never allowed him to compromise on his principles and despite Shri Kichlu's insistence that he stay at home and rest, he did not receive money without actual work.

Though the world of music has lost in late Ajoy Sinha Roy a learned musician, we, at SRA, will always feel richer having learnt from him devotion, dedication and humility.

SRA PUBLICATIONS

With the launch of **Sangeet Paridarshini Series**, we have taken another important stride in our commitment to the publication of scholarly and rare manuscripts towards fulfilling of the task of widespread dissemination of musical scholarship : history, theory and philosophy of Indian Music, Now available, a treasury of India's glorious music from ancient times to our own day. Simply written, in an easy to read styles.

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PARAMPARA



The Newsletter of
Sangeet Research Academy, Calcutta

October, 2000

The integration of human thought impels any discipline to move forward and reach complete fulfilment. The very purpose of all arts is fellowship and reconciliation. The conformists may provide the background, but it is the non-conformists who push the world along causing literary, artistic and social renaissance of any country.

SRA Welcomes New Members

As the saying goes 'It is very easy to fall in love but very difficult to sustain it' — it is very easy to imagine something but very difficult to translate the same into a reality. Sometime in 1970 Shri A N Haksar's dream was beautifully painted with vibrant colours of Smt. Malabika Kanan's melodious Nand. Then what restrained him from giving it a concrete shape himself? The then Chairman of ITC was sensitive enough to know that it is easy to appreciate an artiste from a respectable distance, because, here, Khyal (imagination, whims and fancies) and Bandishes (limitations or prejudice sprouting from rigidity) go hand in hand. Though strict regimentation is the essence of a musicians' existence, their language comprises highly emotional vocabulary. In the relatively cut and dry prosaic world of business what ITC needed was a competent administrator who could combine business with creative pursuits ingeniously. Balance between artistic temperament and demands of a high ranking administrative job is more difficult than it seems. Very few have the gift and capability to have the twain meet. A massive manhunt was carried out by the ITC Limited in mid seventies to find such a rare gem. Shri Vijay Kumar Kichlu's unique parallel career in the spheres of classical music and corporate sector was more than the dream come true. He was called by ITC's legendary Chairman Sri A N Haksar to accept the responsibilities of the company's recently promoted cultural wing in the shape of SRA - a public charitable trust. Shri Kichlu who

took the reins as the Executive Director in 1978 continues to be at the helm of the affairs of SRA till date.



Shri V. K. Kichlu



A need to find a suitable successor of such a senior and venerable personality in the galaxy of Hindustani classical music was pressing hard. For more than one year the search was on. History repeated itself after almost a quarter century. Chairman Shri Y C Deveshwar would not settle for anyone less competent and therefore, continued to look around for another rare manager whose 'inner light' would lead him towards higher plains of creativity.

In this era of science and technology **Shri Amit Mukerjee**, a scientist dedicated to music emerged as the answer to the demands of the emancipated Chairman of ITC.

Born in 1944 at Nadia, West Bengal, brought up in Patna and having lived most of the time in Lucknow - Amit Mukerjee was naturally exposed to the best of Indian culture since childhood. The pride and aristocracy of enlightened Bengali culture nurtured outside Bengal, mingled with the Nawabi 'tehzeeb' (etiquette) and 'nazaquat' (delicacy) reflects in his passion for music, chaste Hindi and Urdu, flawless Bengali and English and, moreover, through his gentle yet firm demenour and his sympathetic yet a 'no-nonsense' attitude.

Introduction with music happened quite early in his life. "My mother was a disciple of Late Girija Shankar Chakraborty. My maternal uncles were close friends of many renowned musicians of Calcutta. We frequented the musical joints graced by stalwarts like Pt. Jnan Prakash Ghosh, Pt. Nikhil Banerjee and Ustad Amir Khan. The music conferences during Dussehra in Patna was a great treat for music lovers. Almost all the renowned musicians used to participate in these festivals. My father, an engineer by profession, was a keen connoisseur. It was almost customary for many of the musicians to visit our home. We got plenty of opportunity to listen to those masters from close quarters during informal baithaks."

All this helped him to develop a taste, matured enough, to be an ardent admirer of Ustad Amir Khan since he was twelve year old. He was singularly fortunate to have found his guru in Shri Shankar Majumdar, a senior disciple of the late Ustad. "My guruji remains, till today, my best friend, philosopher and guide."

Although his music loving parents supported him in his pursuit "At the same time there was no question of my persuing singing as a profession. Academic achievements were at the top priority, sports too were





encouraged. I represented my college and University during Cricket Tournaments." A student of science he continued with the rigorous training in music under the guidance of his guru. This association gave him ample opportunities to be present and listen to many sessions of riyaz and explanations of the finer nuances of a presentation by Ustad Amir Khan Saheb. Amit Mukerjee was quick to grasp the essence of Amir Khan's distinctive gayaki. "But I could not devote enough time to my music as I joined Geological Survey of India as a Geo-Scientist in 1967". Though the duality was inherent from childhood, the promising earth scientist faced a challenge at every climbing step where his passion for music was concerned. He had to go to camps for long stretches of time. This hampered his riyaz and each time it was a real struggle to get back to it. It needed a very disciplined and planned approach to excell in both. As a professional he rose to the level of Director-in-Charge of the State of Madhya Pradesh Operations. On the other hand Amit Mukerjee's credentials as a classical vocalist are no less impressive. Though he entered the arena of public performances rather late due to his preoccupation in an entirely different sphere of work, in a short span of a decade as a performing artiste he has carved a niche for himself in the field of khyal singing representing the famous tradition of the Kirana Gharana. Gifted with a deep melodious voice and pleasant personality he attracts his listeners with his music which is intellectually invigorating and has a deep undercurrent of emotional appeal. With his personal approach to music, he has mastered the technique and nuances of the late Ustad's gayaki.

An 'A' grade artiste of the Akashvani and Doordarshan, Amit Mukerjee has performed in many prestigious music festivals all over India. The India International Centre of New Delhi featured him as a representative of the 'Indore Gharana'. The spontaneous response of this programme by the National daily 'The Hindu' was captioned as 'Long Live the Amir Khan Dream'. It further went on to say "Amit Mukerjee reminds music lovers of the golden era."

In March 1996, he was invited by the Indian High Commission at Dhaka for a series of concerts. These concerts were a run-away success as the listeners were enthralled by the spiritualism evoked by his music. Amit Mukerjee was invited to Europe in 1996 for performances as well as lecture demonstrations, notable

among these are his performances and lecture demonstrations at The Basel Academy of Music, Basel, Switzerland and the Radio Deutsche Welle, Cologne in Germany. The 'Frankfurt Times' covered his programme and gave an impressive review.

Besides his performances as an artist, he has been continuously serving the cause of Hindustani classical music. He has been a founder member of the Uttar Dakshin Cultural Organisation and in the capacity of an executive committee member has organised many concerts. His conviction for bringing back the glorious past of Hindustani music in Lucknow is well known. He is a much respected artist among his peers as well as the younger generation of artists.

With all his experiences as a successful administrator as well as a performing artiste, Shri Amit Mukerjee joined the Academy as the Deputy Director on 1st August 2000. All the members of SRA family, including the Executive Director Shri V K Kichlu are hopeful that the academy will continue to march ahead under his able stewardship.

Congratulations and a hearty welcome !



Renowned novelist **Dr Amit Chaudhuri**, a star from a different galaxy, enters the luminous world of SRA to quench his own thirst for the nectar of music. Amit Chaudhuri was born in Calcutta in 1962, and grew up in Bombay. He read English at University College, London, where he took his BA with First Class Honours, and completed his doctorate on critical theory and the poetry D H Lawrence at Balliol College, Oxford, where he was Dervorguilla Scholar. He was Creative Arts Fellow at Wolfson College, Oxford from 1992 - 95, and Leverhulme Special Research Fellow at the Faculty of English, Cambridge University until April 99, where he taught the English Tripos. He now writes full time.

He has written four novels. The first, *A Strange and*



Sublime Address, published in 1991, won the first prize in the Society of Authors' Betty Trask Awards for a first novel and the Commonwealth Writers Prize for Best First Book (Eurasia). The second, *Afternoon Raag* (1993), won the Society of Authors' Encore Prize for the best second novel and the Southern Arts Literature Prize. His third novel, *Freedom Song*, appeared in 1998. All three novels were published in a single omnibus volume, *Freedom Song : Three Novels*, by Knopf in America in 1999. This omnibus volume was a *New York Times* Notable Book of the Year, and an Independent bestseller in America ; it was recently awarded the *Los Angeles Times* Book Award for Fiction, 2000. His writing has been, and is being, translated into several languages. He is editor of the forthcoming *Picador Book of Modern India Literature*. His fourth novel, *A New World*, was published recently in India and the United Kingdom by Picador, and will be published in the USA by Knopf.

As is evident from his stupendous success ; Amit Chaudhuri is one of the most internationally acclaimed of the Indian novelists writing in English. The *Guardian* has called him 'one of the best writers of his generation', the *London Review of Books* has said 'Chaudhuri has already proved he can write better than just about anyone of his generation' ; he is one of the *London Observer's* Twentyone writers for the Millennium. His criticism and fiction have appeared regularly in most of the major journals in the world, including the *London Review of Books*, the *Times Literary Supplement*, the *Observer*, the *Spectator*, *Granta*, the *New Republic*, and the *New Yorker*. A short film was made on him by BBC for their 'India Week' on the *Late Show*.

Keenly interested in the Hindustani classical tradition, he was initiated into music by his mother, Smt Bijoya Chaudhuri, the respected exponent of Tagore-songs and devotionals. He was trained in Hindustani classical vocal music by the late Pandit Govind Prasad Jaipurwale, son of Gunigandharva Lakshman Prasad Jaipurwale in Bombay. HMV has released two cassettes of his singing ; he has performed at the National Centre for the Performing Arts and the Nehru Centre in Bombay, at the India International Centre, New Delhi, the Sangeet Research Academy and the Dover Lane Music Circle, Calcutta, and at the Bharatiya Vidya Bhavan and the Nehru Centre, London, among other venues.

Young, imaginative and immensely talented as a student of music, Amit Chaudhuri's passion brought him at the feet of Pt. A Kanan, the seniormost guru with SRA.

As advised by the living legend, Amit takes out time from his busy schedule and joins the family of the Academy on part time basis for the time being with the hope to unearth the treasures lying in the archives and present it all in the most lucid style to the world beyond the boundaries of classical music.

SRA welcomes the music loving handsome literateur who joined Academic Research Department as the Advisor in the month of August.

– As told to Meena Banerjee.

Scientific Research Department Smt. Dipali Nag



Continuing to serve Sangeet Research Academy right from its inception as the Head of the Scientific Research Department. Smt. Dipali Nag, now, accepts a new role. She is the Advisor of the same Department which flourished under her guidance since 1979.

Born in 1922 into the culturally oriented family of Talukdars, who migrated from the then East Bengal to Agra, her training in both music and academics provided her the foundation which is enviable even by today's standards. Having done a diploma course on voice from Trinity College, London and her master's in English from Agra she is equally at ease with Hindi and Bengali, published a number of articles in all the three languages on various aspects of the theory and practice of vocal music, penned biography of Ustad Faiyaz Khan, contributed to *Statesman* and *link* as music critic and enhanced the value of numerous journals by editing them. She also delivered lectures on Indian Music, conducted seminars, worked as examiner, teacher, principal of various renowned schools of music and held



the position of Assistant Producer, All India Radio as well.

Her career as a vocalist is equally brilliant if not more. Trained by no less than the doyen of Agra Gharana, Late Ustad Faiyaz Khan, Basheer Khan and Tasadduq Khan since 1936. She started broadcasting with AIR and recording with HMV as early as 1939. Her vocal concerts took her far and wide in India and abroad.

An extremely sophisticated and social lady, Dipali Nag is admired for her warmth and sharp intellect in the circles of performing arts, literature and science as well. For the latter, credit goes to her world renowned scientist life partner, Dr B D Nagchowdhury. The Scientific Research Department of SRA saw the light of the day under the supervision of both and they still continue to work tirelessly to serve the cause of music.

SRA is fortunate to have such a distinguished couple in its family fold.

Dr Ranjan Sengupta



Dr. Ranjan Sengupta succeeds Smt. Dipali Nag and takes over as the Head of the Scientific Research Department. A senior member of the Department he completed M.Sc (Physics) from Jadavpur University in the year 1980. Thereafter completed Ph. D. in experimental high energy physics working in the Emulsion Laboratory of High Energy Physics Division, Department of Physics, Jadavpur University in the year 1986. In the course of the research work he undertook some certificate courses in Computer Science during

1981-1983 from Jadavpur and Calcutta University.

He joined the Scientific Research Department of SRA in 1983 as a Scientist and contributed largely in the area of music and speech acoustics, music cognition and music / speech signal processing. Till date, Dr Sengupta published no less than 55 papers in different national / international journals and conference proceedings in the above areas. Broadly speaking, he has been associated with the various research projects undertaken by the department time to time during the last seventeen years. He has attended many workshops and symposiums throughout the country in the above areas.

He has been an active member of the collaborative research programs with the Electronics and Communication Sciences Unit and Computer Vision and Pattern Recognition Unit of Indian Statistical Institute, Calcutta in the area of Speech and Music. Also continuing research works jointly with the scientists of Central Glass & Ceramic Research Institute, Calcutta and Jadavpur University.

He had been a member of the organising committee of 4 International and 2 National symposiums. He is the recipient of Sir C V Raman award twice for the best contributory papers in the journal of the Acoustical Society of India during 1984 and 1998 for the paper entitled "Spectral Characteristics of Vowels Sung in Hindustani Sastriya Sangeet" and "Characterization of Materials for Indian Tanpura" respectively.

A fellow of the Acoustical Society of India, Dr Sengupta is a Life Member of Indian Association for the Cultivation of Sciences and Indian Physical Society ; and has published 33 papers in the area of High Energy Nuclear Physics in different international journals and attended national / international symposiums throughout the country.

Mr Nityananda Dey

Another senior member of the Scientific Research Department Nityananda Dey continues to work as a scientist. He joined the Scientific Research Department of SRA in 1983 as a Scientist and contributed largely in the area of music and speech research. Many useful scientific and statistical software packages were developed for application in the field of Acoustical Signal Processing and published many papers in different journals and conference proceedings in the above areas. He has been associated with the various research projects



undertaken by the department from time to time. He has attended many workshops and symposiums throughout the country in the above areas.

He has been an active member of the collaborative research programs with the Electronics and Communication Sciences Unit and Computer Vision and Pattern Recognition Unit of Indian Statistical Institute, Calcutta in the area of Speech and Music. Also continuing research works jointly with the scientists of Central Glass & Ceramic Research Institute, Calcutta and Jadavpur University.

He has been a member of the organising committee of 4 International and 2 National symposiums. He is the recipient of Sir C V Raman award for the best contributory paper in the journal of the Acoustical Society of India during 1998 for the paper entitled "Characterization of Materials for Indian Tanpura".

A fellow of the Acoustical Society of India, Mr Dey is also a Life Member of Indian Association for the Cultivation of Science.

Scientists of SRA receive Sir C V Raman Award

A collaborative research programme was undertaken by the department jointly with some of the scientists of Central Glass & Ceramic Research Institute and Jadavpur University to study the material properties of various components used in the manufacture of Indian Tanpura. The pilot study was presented in the National Symposium of Acoustics - 1998 at Calcutta which was organised by the Acoustical Society of India. The paper was later published in the Journal of the Acoustical Society of India. It received the prestigious Sir C V Raman Award from the Society for the best paper during the year 1998-99. The paper was jointly authored by a number of scientists from

the above mentioned institutes including Ranjan Sengupta, N Dey, B M Banerjee and Dipali Nag, Scientific Research Department, Sangeet Research Academy..

Dipali Nag received Distinguished Service Award from the Acoustical Society of India for her service to society for the year 1994-1996.

Excerpts from the award winning paper –

Characterization of Materials of Indian Tanpura :

A report for the first time 'the characterisation of materials used in the fabrication of an Indian classical instrument, namely the Tanpura' was published. The idea is to study the behaviour of different materials from the standpoint of structure - property correlation so that a preliminary understanding can be developed about how the material properties affect musical performance of this Indian classical instrument.

The Tanpura is an Indian classical instrument. The analysis of its musical quality has always posed interesting challenges to the contemporary researchers. This is so, because it is very intricate and complex. Further, it is strongly sensitive to the properties of the raw materials used to fabricate the Tanpura. It has been shown that the musical qualities of Swedish Violins depend a lot on the raw material used. Thus, it is important to study the structure - property correlation of the different components used to fabricate the Tanpura. Only when such structure - property correlation is well understood, then it is possible to look at alternative, synthetic substitutions for such materials ; which has significant bearing in connection to conservation of our eco-system. Therefore, the objective of the work was to primarily characterise the elastic/mechanical properties vis-a-vis microstructure of the raw material used for the fabrication of Tanpura. To the best of our knowledge, the work was the first of its type in the case of Indian Tanpura.

The raw materials studied in the work include Deer Horn for the bridge, the substitute "bone" material for the bridge, the Gourd shell used for the resonating chamber, the Toon wood used for the stem and also, as the support of the bridge and steel strings used for the production of musical notes. A stainless steel, imported German string also used in Tanpura was included as a raw material for the purpose of comparison only. Density was measured using Archimede's principle. The velocity of longitudinal ultrasonic waves (V_1) was measured on $20 \times 12 \times 6$ mm³ samples in through transmission mode in air following. Young's modules (E) was finally calculated



utilising this experimental (V_1) data using the principles of physical acoustics and neglecting the effect of Poisson's ratio (ν) on (V_1). Flexural strength of wood was measured in 3-point bend test with a span of 60 mm and a crosshead speed of 1 mm/min. Tensile strength of both Indian and German strings were measured using a gauge length of 254 mm and a crosshead speed of 15 mm/min., following ASTM standard. Scanning electron microscopy (SEM) was used to characterise the microstructures of various samples in as received and fractured conditions. To avoid charging effects, all samples but the metals were coated with a thin layer of silver prior to insertion in the SEM chamber.

The major conclusions of the work are :

1. To the best of our knowledge, the very first attempt to obtain the preliminary data on microstructure-elastic/mechanical property correlation in the components used to fabricate Indian Tanpura has been made in the work.
2. The deer horn used in the bridge material has ultrasonic velocity as well as Young's modulus higher than those of the corresponding substitute material, the bone of a large animal. SEM study reveals that the structure of bone is more porous than that of the deer horn.
3. Microstructure of the gourd shell, the resonating chamber material and the Toon wood, the stem material ; resemble those of composites with high level of intricacy. The gourd shell has the lowest ultrasonic velocity, and hence Young's modulus of all the materials investigated here.
4. The acoustic, physical and mechanical properties of the German string are superior to those of the Indian string. This corroborates with the present observations that the German string has a very fine microstructure with an even finer particulate dispersion and mostly a intergranular mode of fracture.

Fifth International Workshop on Recent Trends in Speech, Music and Allied Signal Processing (IWSMSP - 2000) will be

held in December 14 & 15, 2000, *Organised by*

Sangeet Research Academy, International School of Dravidian, Linguistics (Kerala) and

Acoustical Society of India (Calcutta Chapter)

Venue will be the International School of Dravidian Linguistics, ISDL, Complex, St. Xavier's College, Triruvananthapuram, Kerala

Sangeet Research Academy is holding the International Workshop on Speech, Music and Allied Signal Processing in different parts of the country to provide a platform for the scientists and technologists for interaction since 1990. Till date this workshop was held at Calcutta, Varanasi, New Delhi and Santiniketan to promote research interest in these areas to researchers working in different fields like physics mathematics, linguistics and computers science.

The continuation of this event would not have been possible without the active co-operation of Indian Statistical Institute, Central Electronics Engineering Research Institute, Benares Hindu University, Visva Bharati University and Sangeet Research Academy and active participation of various research groups particularly, Tata Institute of Fundamental Research, Indian Institute of Science, various IITs and Indian and foreign universities and institutions.

The two-day International Workshop on Recent Trends in Speech, Music and Allied Signal Processing (IWSMSP-2000) for this year will be held at ISDL, Kerala, during 14 & 15, December 2000. It will be jointly organised by the Sangeet Research Academy, International School of Dravidian Linguistics - Kerala and the Calcutta Chapter of Acoustical Society of India. These workshops are intended to highlight the current status and trends of research and applications in the area of Speech, Music and Allied Signal Processing.

This year only invited papers related to speech, music and allied signal processing will be considered for presentation and publication. The topics include :

Speech analysis, synthesis and perception, Acoustic Phonetics, Music Analysis and Perception, Music Acoustics, Signal Processing in these areas.

Organising Committee

Prof. A K Dutta, Chairman, ASI (Cal. Chap.)

Prof. D Ghosh, JU, Prof. B M Banerjee, SRA, Prof. N R Ganguli, ISI, Dr R Sengupta, ASI (Cal. Chap.), Sri N Dey, SRA, Sri S Raichoudhuri, SRA, Sri M Chakraborty, SRA, Smt. Dipali Nag, SRA, Convenor

International Advisory Committee

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Nagchaudhuri, Ex V C JNU, Dr B Sinha, Director, SINP and VECC, Dr M L Munjal, President, ASI, Dr S S Agrawal, Ex-President, ASI, Dr D Duttamajumdar, Emeritus Prof., ISI, Prof. B B Chaudhuri, ISI

Registration Fee

Registration fee by demand draft in favour of 'International Workshop on Recent Trends in Speech, Music And Allied Signal Processing' payable at Calcutta along with Registration form may be sent to the Convenor.

Members/Fellows of ASI	Rs.	1250/-
Students	Rs.	750/-
Others	Rs.	1500/-
Foreign Delegates	US \$	100

The organisers welcome researchers, scholars and students involved in the related fields to actively participate in the workshop. The registered participants would get conference material, which include printed copy of the proceedings and free lunch & tea during the workshop. However, as accommodation and other facilities are limited prior intimation is necessary.

Happening

Music Circle

Among the supportive functions of SRA comes the task of presentation of the living traditions in the performing arts which aims at providing opportunities for the scholars of the Academy to listen to high quality performance and also to provide an august platform for eminent artistes and gurus to perform before a highly sophisticated and erudite audience. The freshly restructured Music Circle of SRA staged its third presentation on the 28th June at Uttam Mancha featuring two senior artistes of their respective idioms. Pt. Falguni Mitra, the Prefect-Guru with SRA, is a well known Dhrupad exponent. Pt. Deepak Chowdhury, a renowned Sitarist, respected composer and revered guru who is dedicated to the parampara, is one of the seniormost disciple of Pt. Ravi Shankar.



Pt. Falguni Mitra commenced with Raga Yaman. After an elaborate alap and joy, he presented a Dhrupad set to Choutala. The distinctive feature of his presentation was his clear pronunciation which helped the listeners to enjoy the lyrics of beautiful bandishes. His next choice was Raga Megh followed by a Dhamar in raga Desh. Both suited the mood of the rain-soaked evening. The Dhrupad on Megh was set to Jhaptal. Pt. Sohanlal provided praiseworthy accompaniment on the harmonium. Shri Tapas Das was on the Pakhawaj.



Pt. Deepak Chowdhury presented raga Mian Ki Malhar following the traditional style of Veena playing. His alap concentrated in the lower octave and brought out the salient features of the raga beautifully. A gat set to Rupak Tala with intricate layakari became lively with excellent accompaniment provided by Pt. Ananda Gopal Bandopadhyay on the tabla.

In spite of the rain and an untimely 'bandh' the total programme was a great success. The next presentation is slated for the third week of November, 2000.

SRA products hit the headlines

1. **Subhra Guha** one of the prime products of Sangeet Research Academy, who has been elevated to the status of a guru, gave ample proof of her talent in India and abroad. Her latest cassette, brought out by Gramophone, Company has a collection of three 'thumris', four 'dadras' along with a 'hori'. It has a pleasant variety of light classical music. A matured vocalist of Hindustani classical music, Subhra Guha, aided by her melodious voice and excellent musicianship, creates an aesthetically rich environ. Most of the songs are steeped in traditional mood.



2. About **Shashank Makedar** A short write-up appeared in India Today 28th August issue. It reads :-

Fresh faces at music concerts are a rarity. That's why this year's Vishnu Digamber Jayanti Sangeet Samaroh held in Delhi last week, was a pleasant surprise. Sharing the limelight with top musicians at the show were Shashank Makedar. 30 and Subhadra Desai, 33 – Hindustani classical vocalists with tremendous promise. Makedar has studied with Ulhas Kashalkar at Sangeet Research Academy, Calcutta, and Desai with Madhup Mudgal at Gandharva Mahavidyalaya, Delhi. But neither is restricted by their training.

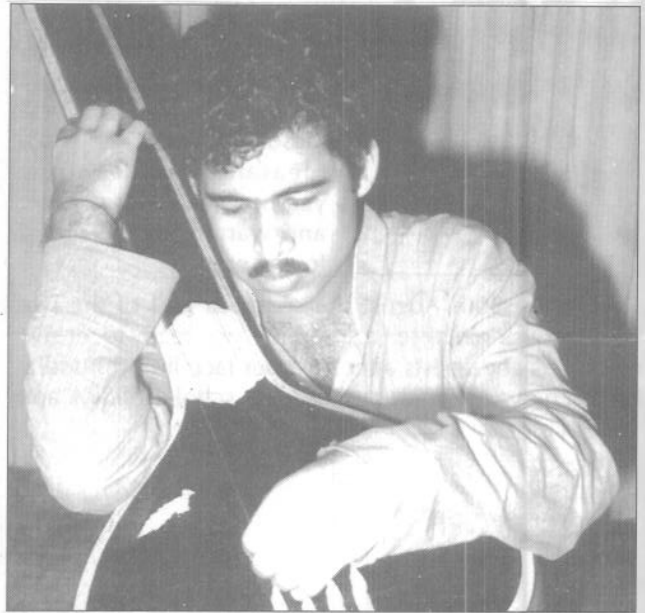


Makedar has now moved to Aurangabad as he has to practice "whatever I learnt from my guruji but I also have to interpret, develop and evolve my own style and imbibe what is best in other gharanas".

3. **Jainul Abedin**, a very senior scholar of Sangeet Research Academy, who joined the academy at the age of nine has emerged as an excellent trainer. He has a general class student under him, now, and is helping the



Perfect as well, for past one year. Jainul was invited to present a recital at the Morning Music Concert, organised by the Indian High Commission at its auditorium at Dhaka, Bangladesh, in the month of August. It was highly appreciated by all. He also conducted a workshop at Fulki School organised by Raktakarabi Music Class to revive interest in Hindustani classical music.



4. **Nirmalya Roy**, a scholar who joined Sangeet Research Academy very recently, won the B-High grade of the All India Radió in Hindustani classical music.

Congratulations and best of luck to all !

Vishwarkarma Puja

An yearly event since 1983, fell on 17th September this year. According to Shyamapada and Haripada, the two motivated members of Sangeet Research Academy



family – today's life is solely dependent on machinery and Vishwakarma, is its reigning deity. Without the blessing of Vishwakarma, everything will come to a standstill. The puja like the past was an example of simplicity and devotion.

News from the Prefect

Wednesday Recitals at SRA

Owing to the extensive repair work of the building, holding Wednesday Recitals at the SRA auditorium was not possible. As such, after the farewell recital by Shashank Maktedar on the 19th May for almost three months the only sound one could hear was that of hammer, scraper or brushes. Though the carefree folk songs from the lips of a mason or painter came as a pleasant surprise, one yearned for serious music and warmth of the music loving crowd.



On the 30th August the spacious hall of the two hundred year old historical 'Aldeen' was ready to receive musicians and guests after a proper face lift. Aniruddha Bhattacharya, a senior and brilliant scholar of SRA and

disciple of Pt A Kanan was selected as the vocalist of the evening. Aniruddha was supported by the best accompanists that SRA or the whole of India can offer - Shri Samar Saha on the tabla and Shri Jyoti Goho on the harmonium. Aniruddha commenced with raga Behag which was followed by Hamir and a lilting bhajan.

The month of September was essentially dedicated to all the new scholars who have only a years' standing in SRA. Sabina Mumtaz Islam, a disciple of Km Subhra Guha presented raga Shuddha Kalyan and Desh. Rupashri Bhattacharya, a senior scholar helped Sabina by accompanying her on the harmonium. Pt Lakshmi Narayan Misra supported her on the tabla.

Young Nirmalya, trained under Pt Arun Bhaduri, presented a restive raga Yaman exposing its beautiful contours and captivating the listeners in return. With maturity it will have the mellow and serene aspects as well, one hopes. Nirmalya was accompanied on the harmonium by Sanjay Banerjee, a senior disciple of Smt Malabika Kanan. Shri Swapan Mukherjee provided support on the tabla.

Omkar Shrikant Dadarkar, though very young, showed maturity beyond his years while presenting Multani and Behag in a systematic manner with an eye for symmetry. He is being groomed by Pt. Ulhas Kashalkar, Omkar was accompanied by Pt. Chandrabhan on the tabla and Koushik Bhattacharya, another senior scholar of the academy training under Pt Sunil Bose, accompanied



him on the harmonium.

On the last Wednesday, the 27th September, there was no recital on account of Mahalaya. The academy remained closed from 1st October to 12th October to celebrate the Durga Puja festival.

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